VISIT…

BASS • VOCAL

SITTIN' IN WITH ROCCO PRESTIA

OF TOWER OF POWER

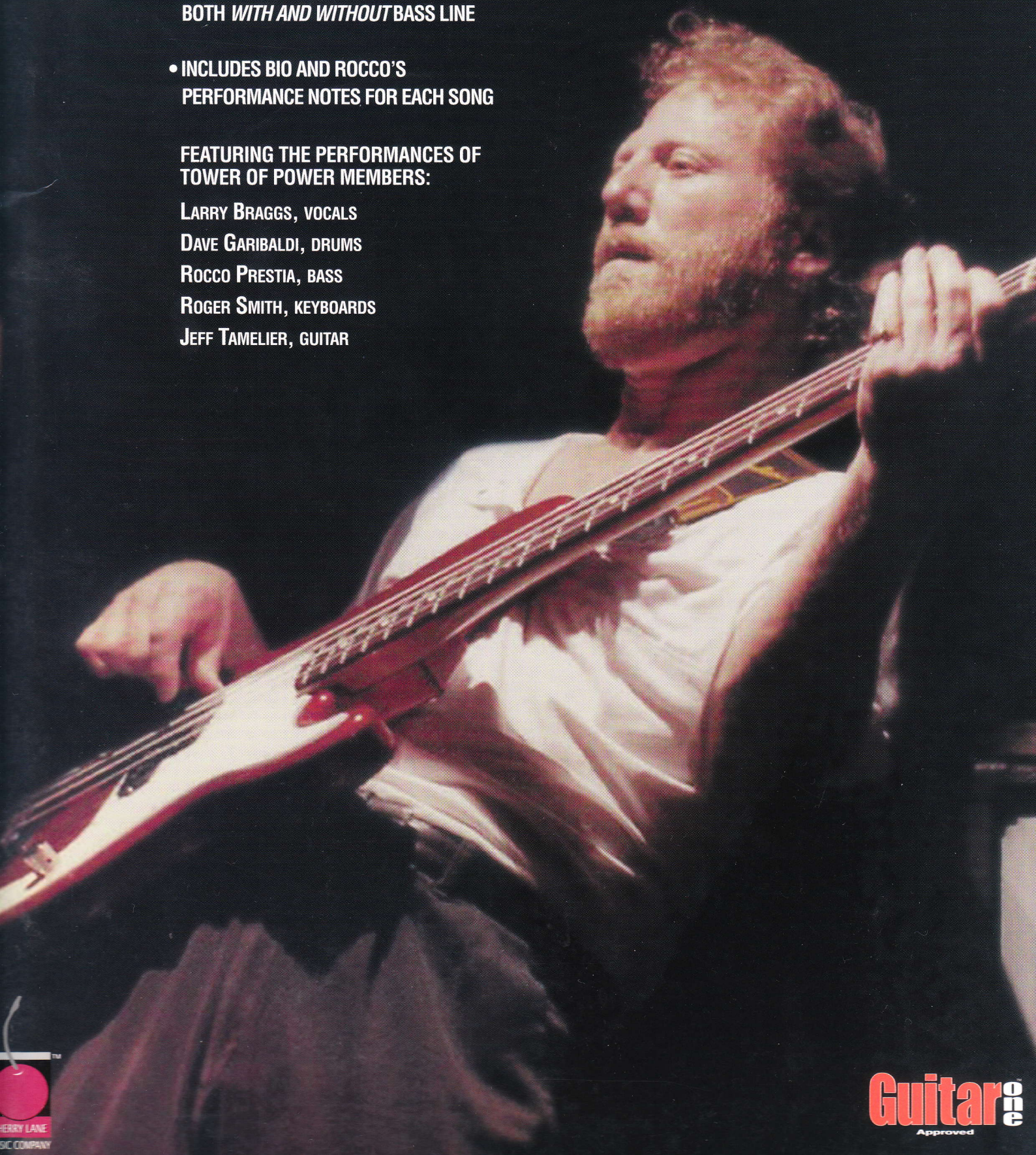
D INCLUDED

PLAY IT
IKE IT IS
BASS
ITH TABLATURE
OTE-FOR-NOTE
ANSCRIPTIONS

- CD FEATURES FULL BAND TRACKS BOTH *WITH AND WITHOUT* BASS LINE
- INCLUDES BIO AND ROCCO'S PERFORMANCE NOTES FOR EACH SONG

FEATURING THE PERFORMANCES OF TOWER OF POWER MEMBERS:

LARRY BRAGGS, VOCALS
DAVE GARIBALDI, DRUMS
ROCCO PRESTIA, BASS
ROGER SMITH, KEYBOARDS
JEFF TAMELIER, GUITAR



HERRY LANE
SIC COMPANY

Guitar one
Approved

SITTIN' IN WITH ROCCO PRESTIA OF TOWER OF POWER

I would like to thank the following people for joining with me and contributing to the development of this product: The Prestia Family, Mickey McEntee, Jeff Tamelier, Jeff Cressman, David Garibaldi, Roger Smith, Larry Braggs, Mike Connolly, Bill Conklin, Jack Westhiemer, Eric Fuchsman, Dean Markley, Daryl Jamison, Tower of Power, Bryan Cross, Chris Jisi, John Stix, Dave DePaola, Jack Scarangella, Dr. Seth, Air Tight Management (Jack, Scott, Bonnie, et al.), Rhonda Espy, Bob Birchfield, and Kim Yaffa.

My hope for those of you who have decided to purchase "Sittin' In" is that you will derive as much fun from the experience as we all did in putting it together for you.

—Rocco Prestia

Rocco Prestia uses exclusively: the GTRP-4 Bass (Conklin Guitars/Groove Tools), the 8004 T/O/P Bass Amplfier (SWR), the 8004 T/O/P Bass Workingman's Tower (SWR), NPS Roundcore Bass Strings/Rocco Prestia ML-4: 45-105 (Dean Markley), and Dunlop Accessories.

Please visit Rocco Prestia's web site for updates, events, special announcements, merchandise, and upcoming clinic tour dates:

www.RoccoPrestia.com

Transcribed by Steve Gorenberg

Photography Dave DePaola

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ROCCO PRESTIA

Francis "Rocco" Prestia is a true living legend, a funk institution, and one of the most important innovators in the short history of the electric bass. As a three-decade member of Tower of Power, he has pioneered fingerstyle funk and reinvented the concept of groove several times over. Like B.B. King, Tony Bennett, or the late John Entwistle, Rocco is a musical original—a totally unique stylist who has influenced countless bassists and who is often imitated but never duplicated.

Born in Sonora, California, and raised south of Oakland, in Fremont, Rocco first picked up a bass to join his friends in a neighborhood rock band. The quintet added soul and R&B influences and various brass and woodwinds along the way, and by 1968 they'd blossomed into the fabled funk force that would become known worldwide as Tower of Power. Given a 10-piece horn band as his canvas, and fellow innovative rhythm section-mates Dave Garibaldi on drums and Chester Thompson on organ as his palette, Rocco proceeded to paint lines that forever changed the definition of feel. His brush? The 16th note. His brilliant manipulation of the 16th-note pulse—alternating muted and ghosted notes, accents, and space—can best be summed up as syncopated soul. Over the course of TOP's eight seminal '70s albums (and 1988's *Power*) Rocco's propulsive parts on such classics as "What Is Hip," "Still a Young Man," "Soul Vaccination," "Can't You See," "You Got to Funkifize," "Oakland Stroke," and "Credit" triggered instant hip-sway and head-bop among legions of listeners.

The '90s ushered in a new era for TOP, who recorded the first of a string of six potent albums to date, including their latest, *Oakland Zone*. Similarly, Rocco took a step forward from his obscured spot behind TOP's five-horn front line—in the process claiming his rightful place among such all-time bass archetypes as James Jamerson, Larry Graham, and Jaco Pastorius. Thanks to two instructional videos (*Fingerstyle Funk* and *Francis Rocco Prestia Live at Bass Day 1998*), and Rocco's critically acclaimed 1997 solo debut, *Everybody on the Bus*, bass fans were afforded a revealing look at the ingredients that make him the master of finger funk—for example, his use of the third and fourth fingers on his left hand to mute the strings to varying degrees, resulting in his trademark ghost-notes, and his nimble right-hand two-finger attack and string-skipping deftness, which fuels the unrelenting drive and angular melodic motion in his support lines and ear-grabbing upper-register fills.

Additionally, Rocco spread his musical wings. He appeared as a sideman on discs by Richard Elliot, Jack Scarangella, Percy Mayfield, Luis Miguel, TOP baritone sax legend Doc Kupka's Strokeland Superband, and two Gov't Mule projects: the band's Allen Woody tribute CD, *The Deep End, Vol 2*, and Phish bassist Mike Gordon's accompanying feature film documentary, *Rising Low*. In the process, he was able to interpret and explore rock, blues, jazz, Latin and other musical idioms, all while retaining his signature sound and concept. With his latest effort, *Sittin' In with Rocco Prestia of Tower of Power,* Rocco provides yet another inside view of his inimitable style on four TOP hits and four originals, offering bassists the opportunity to "sit in" and pump and bump with his funky band of TOP vets.

ABOUT THE SONGS

by Rocco Prestia

CREDIT

In 1985, when I rejoined the band after a few years away, there was already a demo version bass part concept laid down by Vito San Filippo, who had played bass in my absence. And his was a whole different approach than mine. The way I was told to think of the tune was as a funk shuffle, and that's the way I felt it. From there, I just added my style to it and made it my own.

The octaves just sounded good to me. I wanted to fill up the space but I was limited to where I could go pitch- and motion-wise, so the octaves filled it out nicely without being too "notey." I'm plucking the low notes with my first finger and the high notes with my second finger. Again, you need to play staccato and you need to push—especially the quarter notes—and you really have to nail the downbeat of each bar; otherwise, you'll sound like you're trying to catch up the whole time.

DOWN TO THE NIGHTCLUB

[TOP leader/saxophonist] Emilio Castillo came up with the concept of the bass line moving from the root to the 5th to the octave. It was only our second album [*Bump City*, Warner Bros., 1972], and I didn't even have much of a style yet, so it didn't seem out of the norm to me. Same with the odd meter bars—it all felt pretty natural to me because I didn't know any better. This part is more me as opposed to "What is Hip" because of the space and broken-up patterns in the bass line.

The accents are key, like the top note in the root-5th-octave shape. Also, as with most of our tunes, it's important to play on top of the beat here. That seems to be a signature of the East Bay/Oakland sound—Dave and I both play that way.

THERE'S ONLY SO MUCH OIL IN THE GROUND

The concept really revolved around the lyric. The groove is straight-ahead balls-to-the-wall Oakland funk. It's driving, like "What Is Hip," but with more of my natural broken-up, use-of-space style. Because of the pulse of it, you'll want to keep it as even as possible, even though the groove is intense and parts move around note-wise. As for the feel, you have to stay on top of it and push it with staccato notes, but it's more about the overall flow than any specific accents.

I listen to everything: the vocal, the horns, the rhythm section, and especially the drums. I don't follow any particular part of the kit—it's more like I hear Dave's whole pattern and lock into a part of that.

WHAT IS HIP

This tune is different from the other Tower of Power songs because Dave Garibaldi had a concept of steady, droning 16th notes on one pitch—the E—running through the tune, as opposed to the usual syncopation and ghost notes I play. I remember thinking to myself at first: Man, that ain't funky. Of course, as it turned out, it's *very* funky. On top of that, when we recorded it they accidentally mixed the bass very loud, which brought it out even more. It has become a signature, not just for me, but for the band. Incidentally, the song was originally inspired by the old blues tune "Going Down."

When playing those 16th notes, more than anything, make them even. Also, they're dampened, but not as muted as I usually play. The octaves and the fills I add are just for color; those are really up to the player. With my right hand I pluck alternating my first and second fingers, starting with my first. With my left hand I fret the notes with my index and middle finger and I use the 3rd and 4th fingers to dampen or mute the notes. The right hand attack also helps; I play very short notes. I don't really have any tips on stamina. Personally, I just try to relax so that I don't cramp up.

DON'T KNOCK IT

This is basically a jam. It's a I-IV chord progression that moves up a half step and then stays on the I. It's reminiscent of the Tower of Power tune "Knock Yourself Out" [from *East Bay Grease*, Rhino, 1970]. It has the same kind of feel. It's the kind of piece where you should take chances and experiment and be inspired by the soloist. I sort of do my galloping thing where I play an eighth note followed by two 16th notes per beat. I lay off the one at times, which can be funky.

F-FUNK

On this one we tried to lay back a little bit and not be so on top, as we usually are. The groove actually comes from something we hit on live with TOP while playing behind the keyboard solo on "(To Say the Least) You're the Most" [from *Urban Renewal*, Warner Bros., 1975]. The fills are just me adding color.

FREE FALLIN' FUNK

We wanted to do something that had more structure to it, but was still jammy; that's why we have that phrase-ending unison line. It's the slowest of all the grooves and it lies right in the cut. The emphasis is on the downbeats, and the first 16th note of each phrase is played short. Also, it's obviously important to nail the unison line with everyone.

HIP-E-JAM

This is another groove that comes from a live TOP tune. It's close to what we've been playing lately after the organ solo at the end of "What is Hip," when the vocals come back in. This groove lays right in the middle of the pocket. There are certain figures that anchor the phrases, like the three upper register eighth notes at the end of the first measure of the opening four-bar phrase. Once you get those the rest falls into place.

Ultimately, the last four tracks are jams, so don't think, just play! Don't try to go where I go; go where the music takes you. The same holds true for the first four TOP tracks. That's the way I feel about this whole project. The way I play is for your own inspiration or amusement; the point is not to cop what I do, it's to have fun and see what's it's like to play with my band. Steal what you want to steal and then take off on your own!

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48	*Bass Notation Legend*		

CREDIT

Words and Music by
Emilio Castillo, Stephen Kupka
and John Whitney

Intro
Moderate Swing ♩ = 144 (♫ = ♫³♪)
Half-time feel

N.C. (Horns) Cm7 N.C. F7 B♭7

Go and get it with your good

f

***Chorus**

3rd time, Bass: w/ Bass Fill 1

*w/ Lead Voc. ad lib on repeats

F7♯9 B♭7 F7 B♭7

cred - it. Go and get it with your good

Verse

F7♯9 B♭7 N.C. E♭9 E9 F9 B♭7

cred - it. 1. You can do the town, paint it up red. Don't

2., 3. *See additional lyrics*

Bass Fill 1

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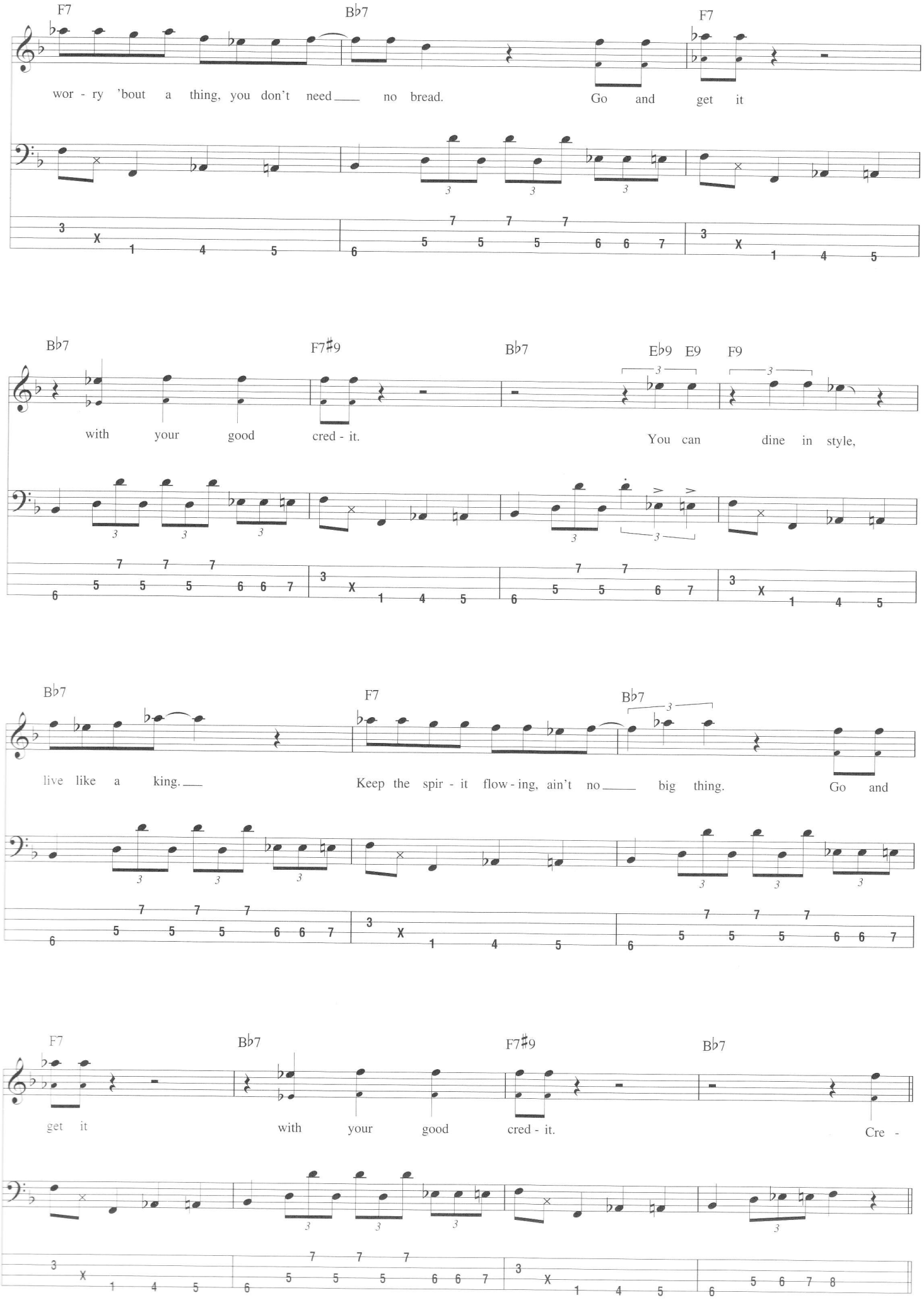
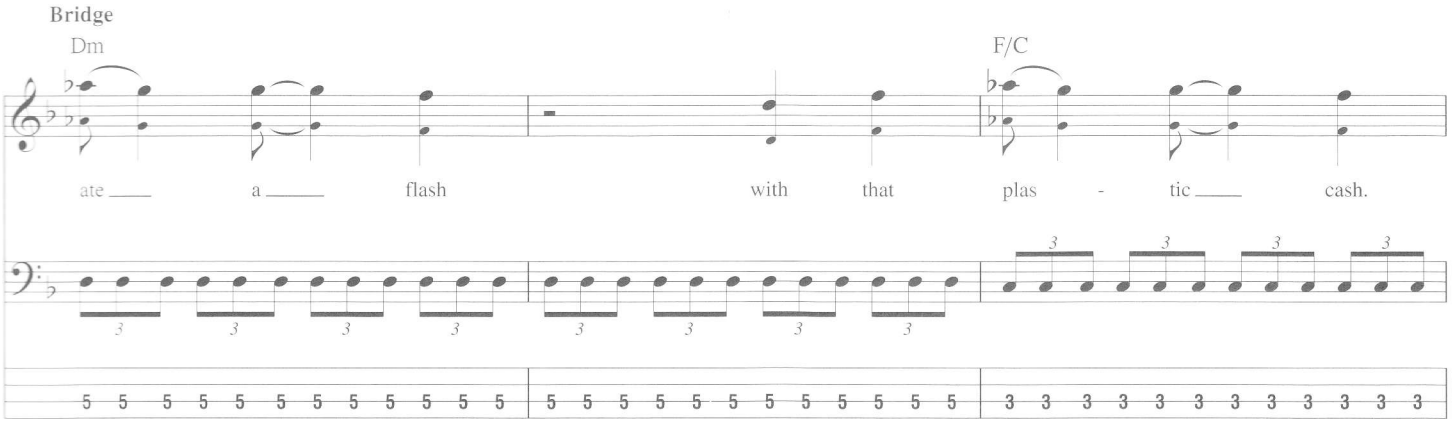
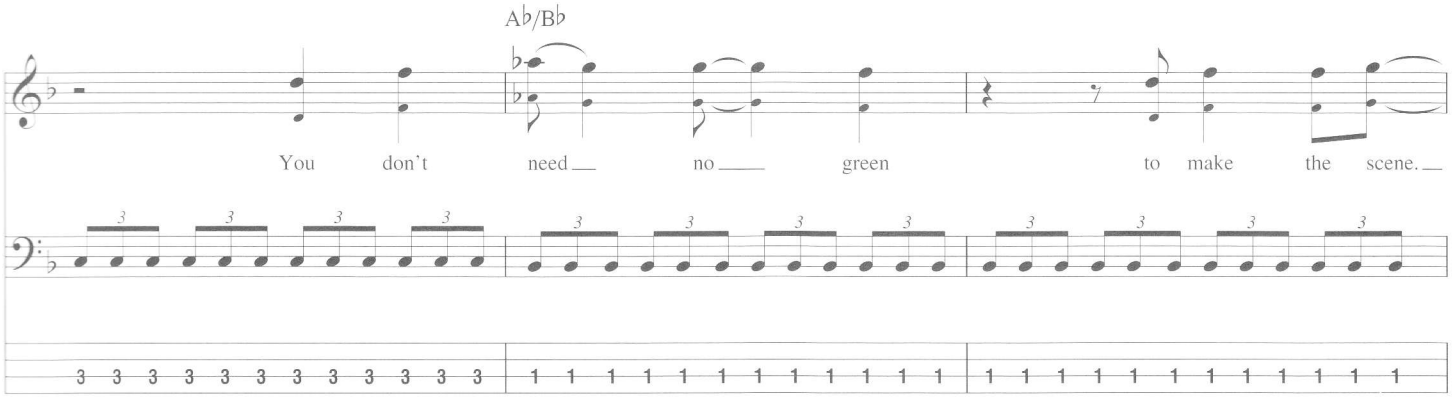
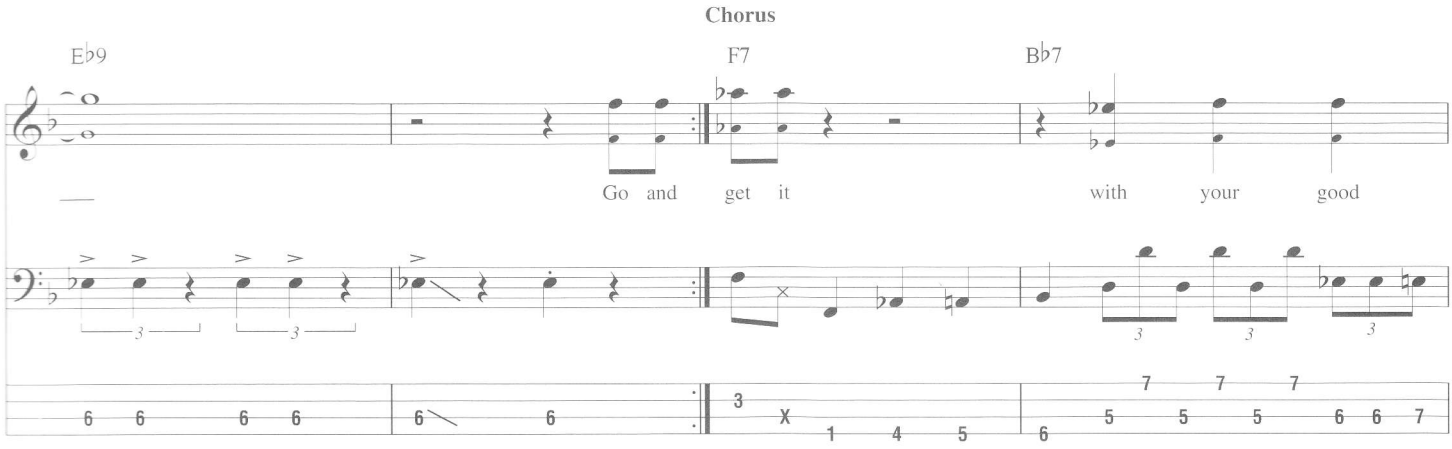
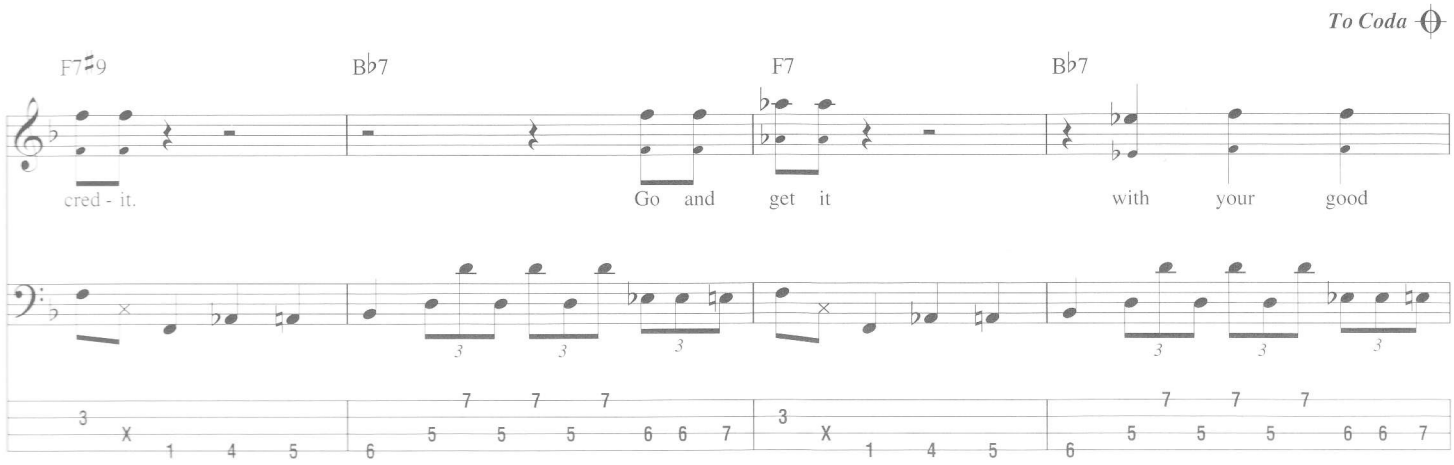
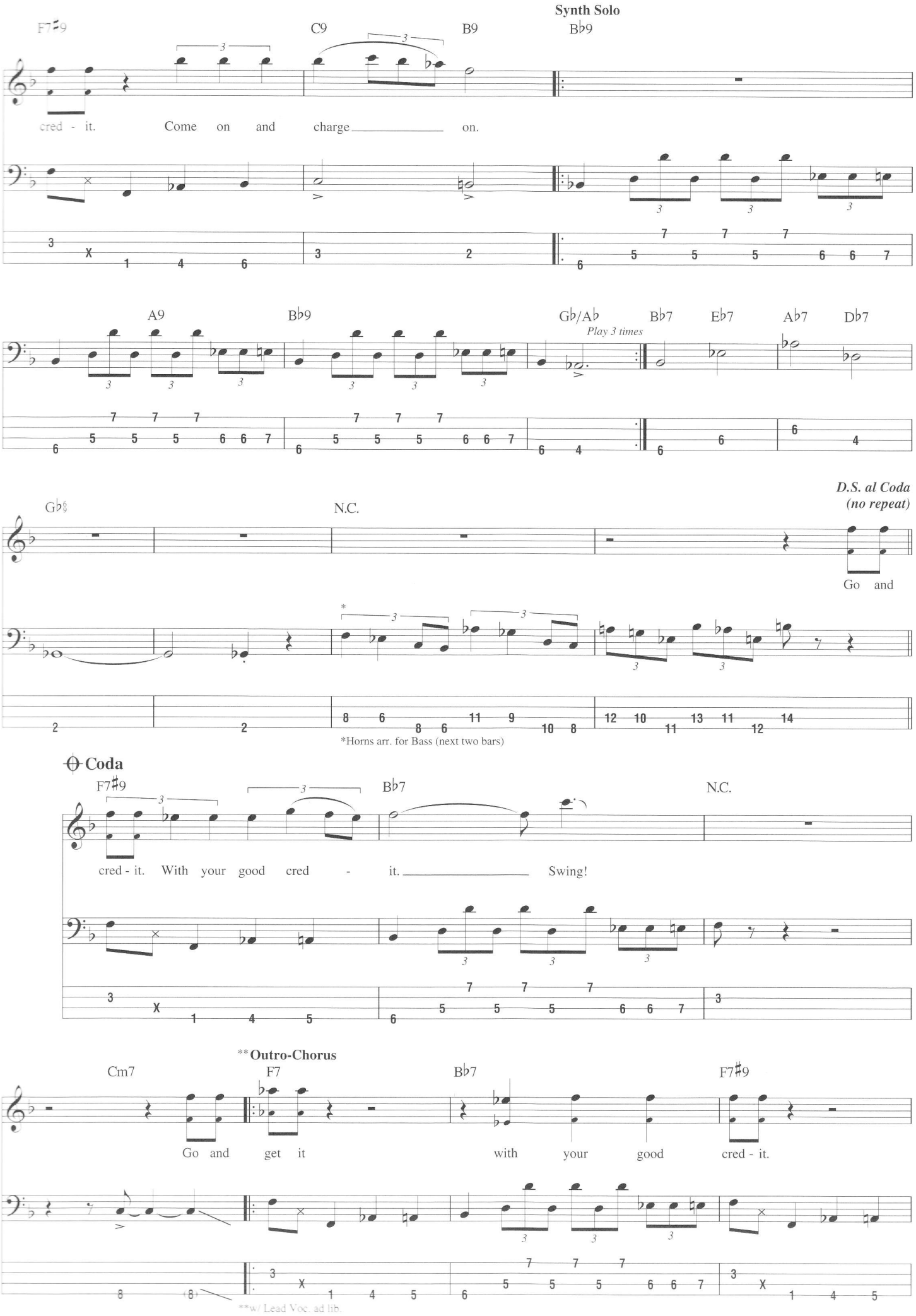

F7
B♭7
F7
wor - ry 'bout a thing, you don't need no bread. Go and get it
B♭7
F7♯9
B♭7
E♭9 E9
F9
with your good cred - it. You can dine in style,
B♭7
F7
B♭7
live like a king. Keep the spir - it flow - ing, ain't no big thing. Go and
F7
B♭7
F7♯9
B♭7
get it with your good cred - it. Cre -

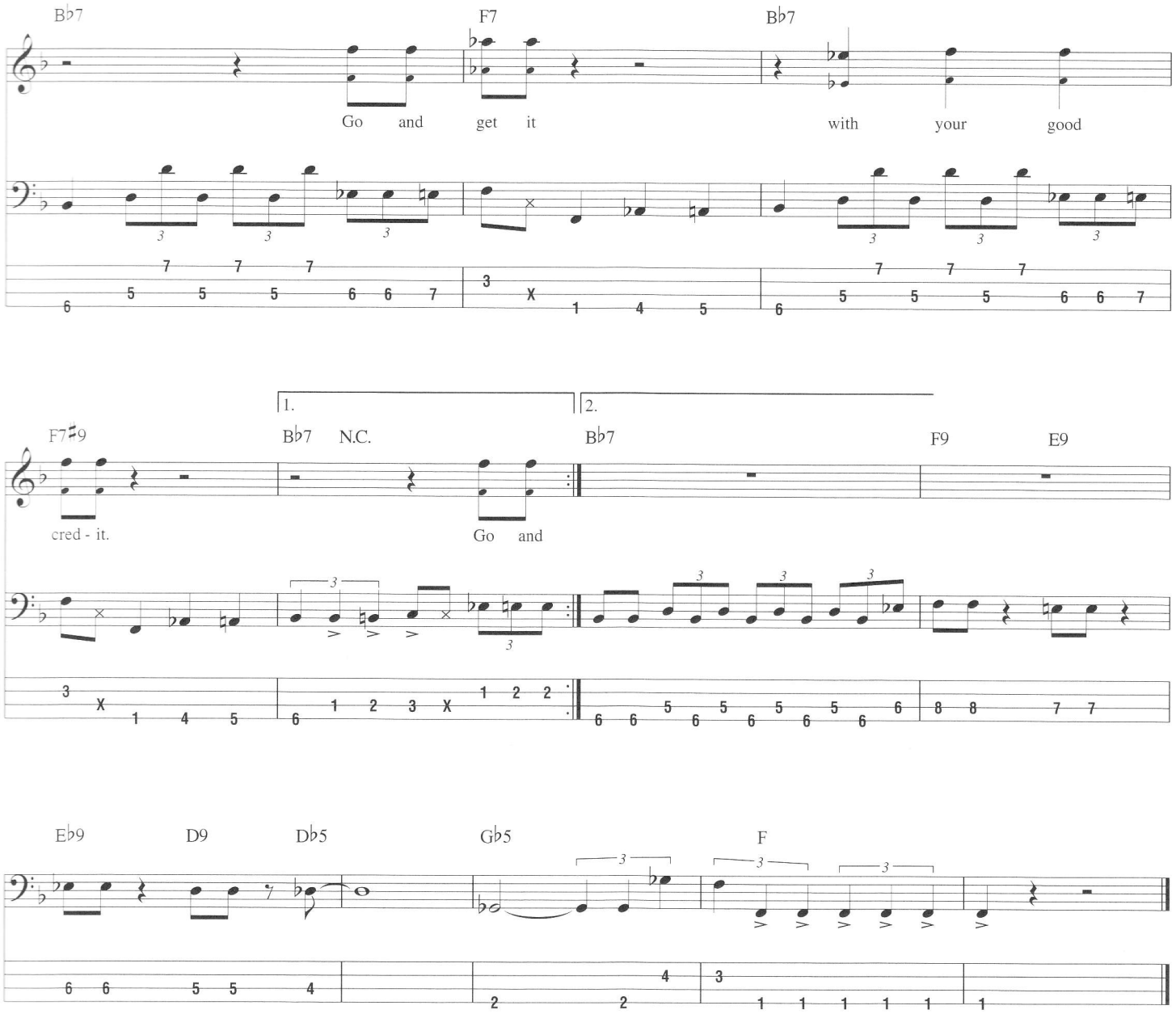

Bridge
Dm
F/C
ate a flash with that plas - tic cash.


A♭/B♭
You don't need no green to make the scene.


Chorus
E♭9
F7
B♭7
Go and get it with your good


To Coda
F7♯9
B♭7
F7
B♭7
cred - it.
Go and get it with your good

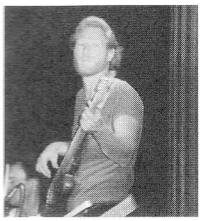

Synth Solo
F7♯9
C9
B9
B♭9
cred - it.
Come on and charge on.
A9
B♭9
G♭/A♭
Play 3 times
B♭7
E♭7
A♭7
D♭7
G♭♮
N.C.
D.S. al Coda
(no repeat)
Go and
*Horns arr. for Bass (next two bars)
Coda
F7♯9
B♭7
N.C.
cred - it. With your good cred - it. Swing!
**Outro-Chorus
Cm7
F7
B♭7
F7♯9
Go and get it with your good cred - it.
**w/ Lead Voc. ad lib.



Additional Lyrics

2. You can pay your bills, cop a tailor-made suit.
Sign on the line, you don't need no loot.
Go and get it with your good credit.
You can rent a car and fill the tank with gas,
Cruise to the limit without no cash.
Go and get it with your good credit. *(To Bridge)*

3. Impress your friends, do it to the max.
And what do you know? You don't need no scratch.
Go and get it with your good credit.
Burn your ribs like ya done a lot of talking.
That need a second look, and take a honey suckle, mother ain't no fool.
Go and get it with your good credit. *(To Bridge)*



DOWN TO THE NIGHTCLUB

Words and Music by
Stephen Kupka, Emilio Castillo
and David Garibaldi

Intro

Fast ♩ = 208

(Drums) B♭7

mf

1. It's

Verse

B♭9

Sat - ur - day night, I'm just hang - ing out, look - ing for a place to par -

2., 3. *See additional lyrics*

B C9

- ty. I jump in - to my ride and I hit the road, 'cause there's

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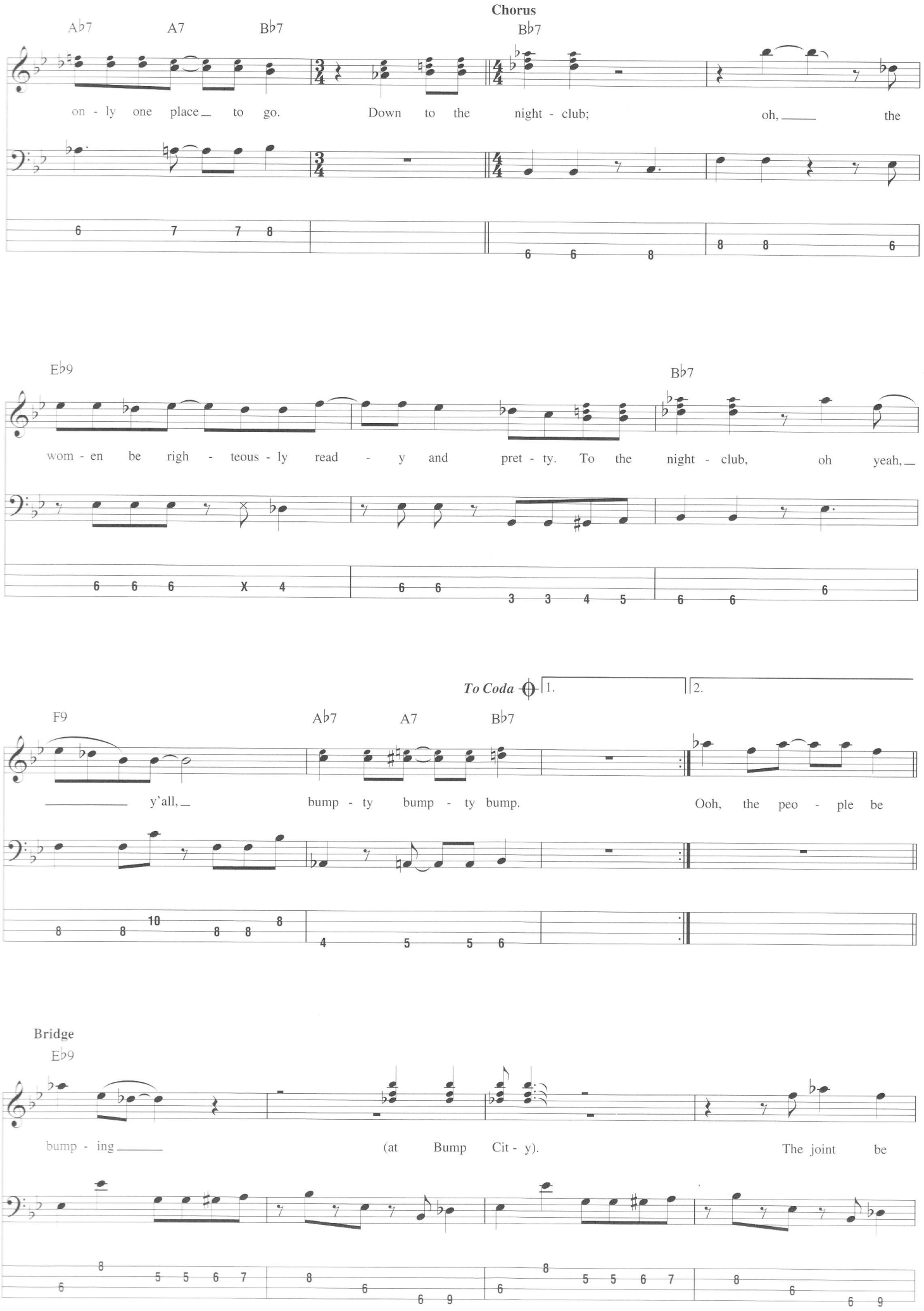
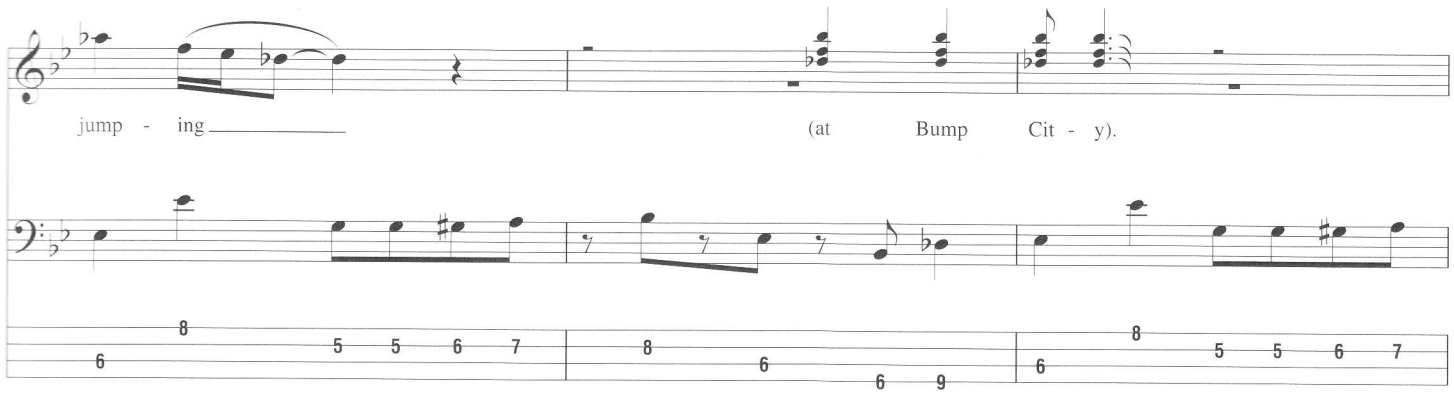
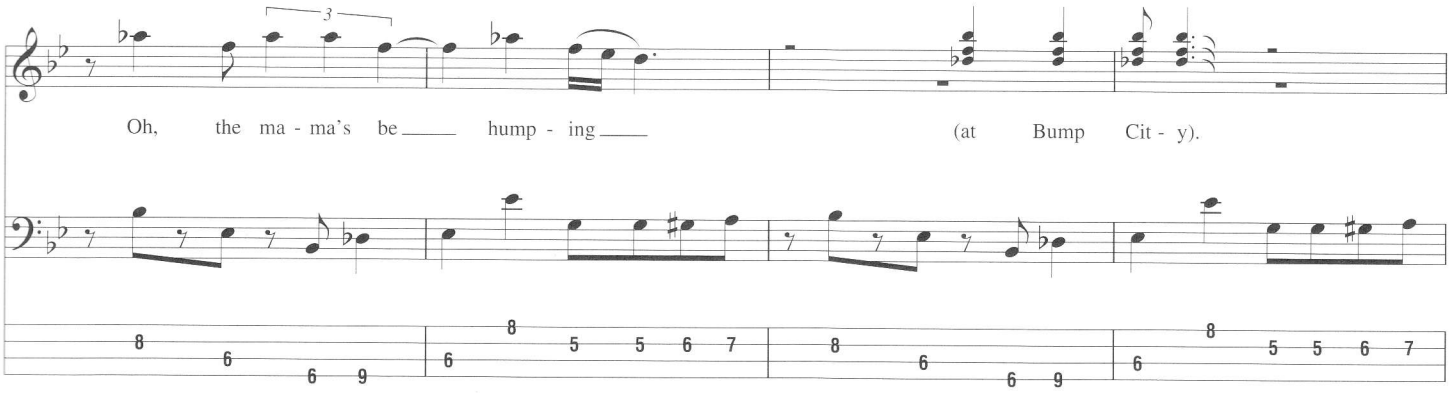
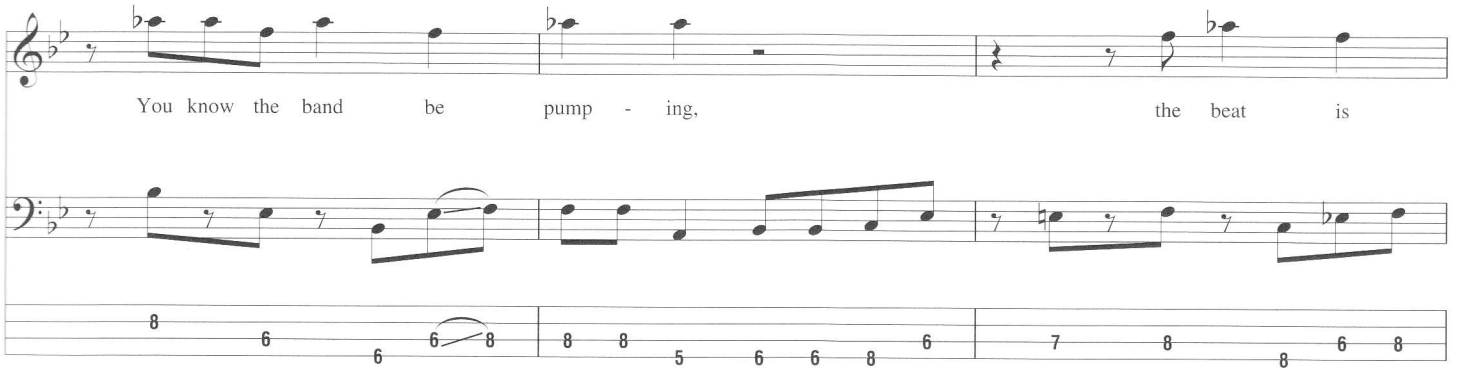
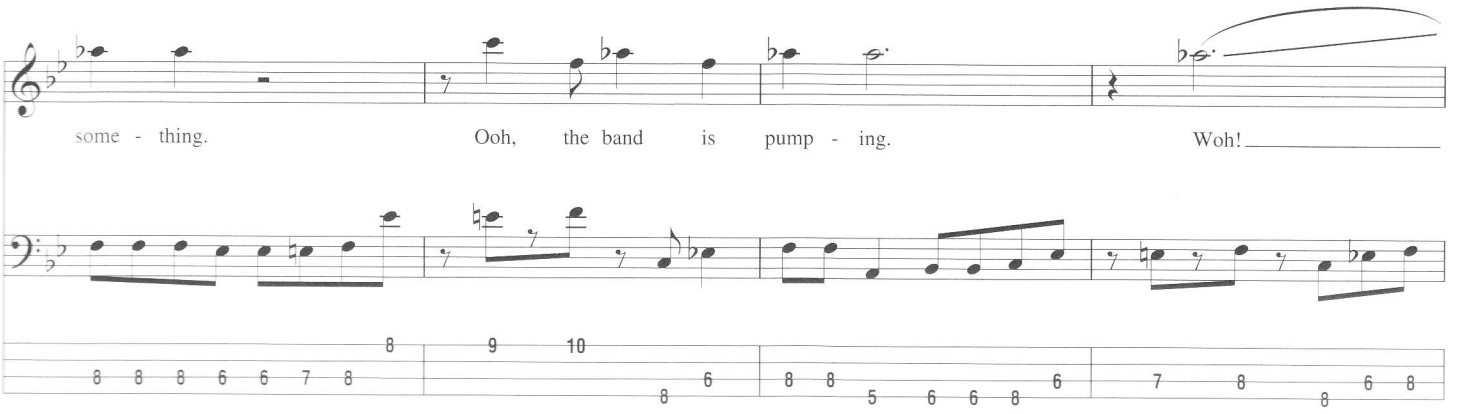

Chorus
A♭7
A7
B♭7
B♭7
on - ly one place_ to go.
Down to the night - club;
oh, ____ the
E♭9
B♭7
wom - en be righ - teous - ly read - y and pret - ty. To the night - club, oh yeah, _
To Coda
1.
2.
F9
A♭7
A7
B♭7
____ y'all, _
bump - ty bump - ty bump.
Ooh, the peo - ple be
Bridge
E♭9
bump - ing ____
(at Bump Cit - y).
The joint be


jump - ing
(at Bump Cit - y).


Oh, the ma - ma's be hump - ing
(at Bump Cit - y).

F9


You know the band be pump - ing, the beat is


some - thing.
Ooh, the band is pump - ing.
Woh!

D.S. al Coda

N.C.

Y'all, one time.

3. The

Coda

Outro

B♭7 G♭maj7 A♭7 A7 B♭7

Down to the night - club; we go bump - ty bump - ty bump.

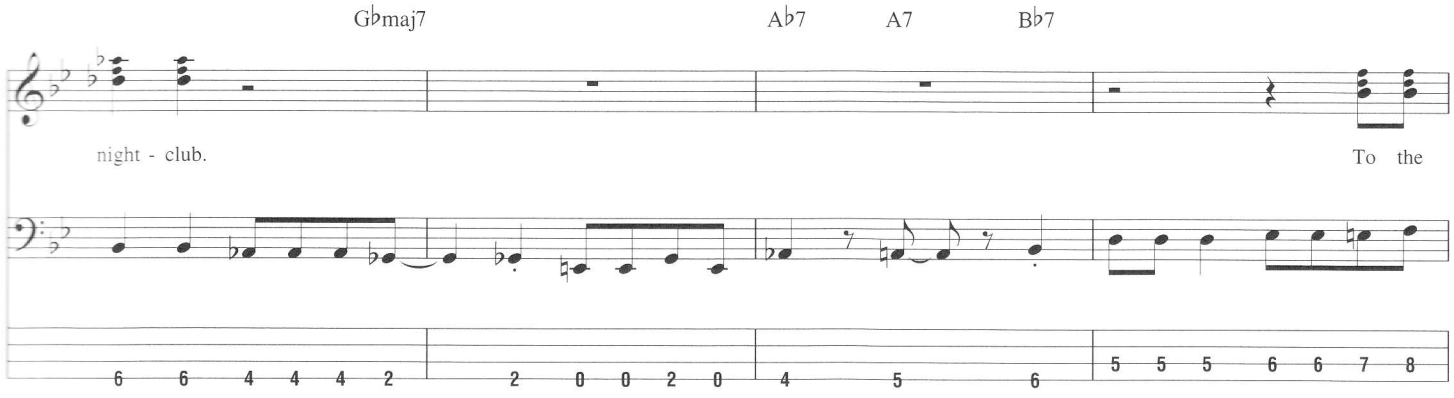
G♭maj7 A♭7 A7 B♭7

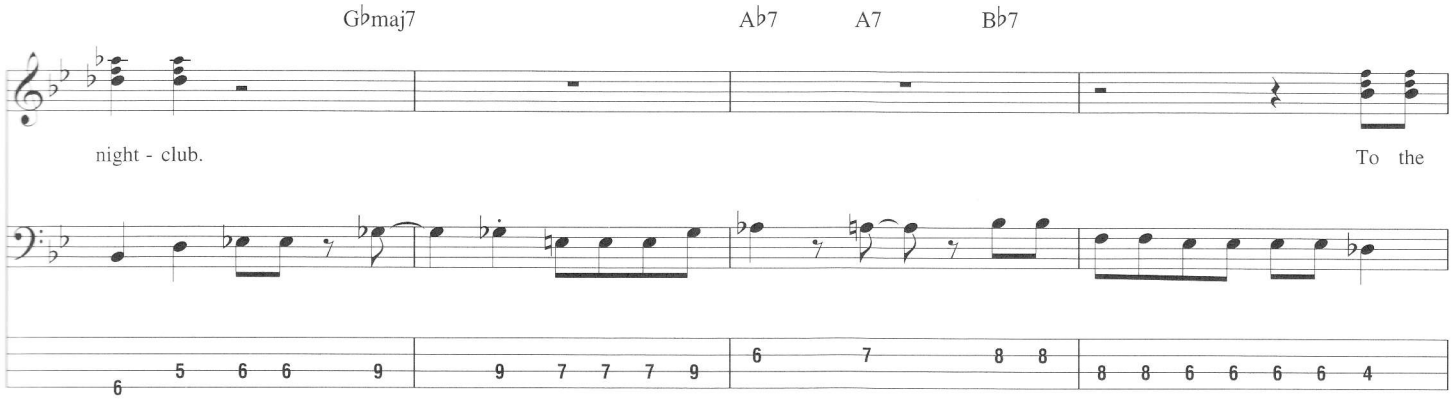
Down to the night - club; { we be slick, slick, slick. / tie on a drunk, drunk, drunk. }

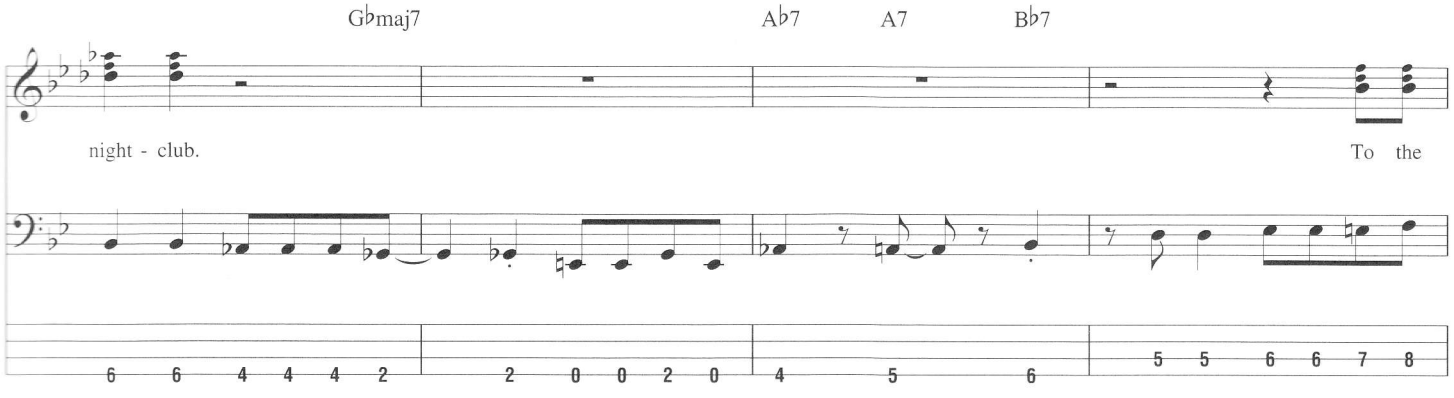
w/ Lead Voc. ad lib

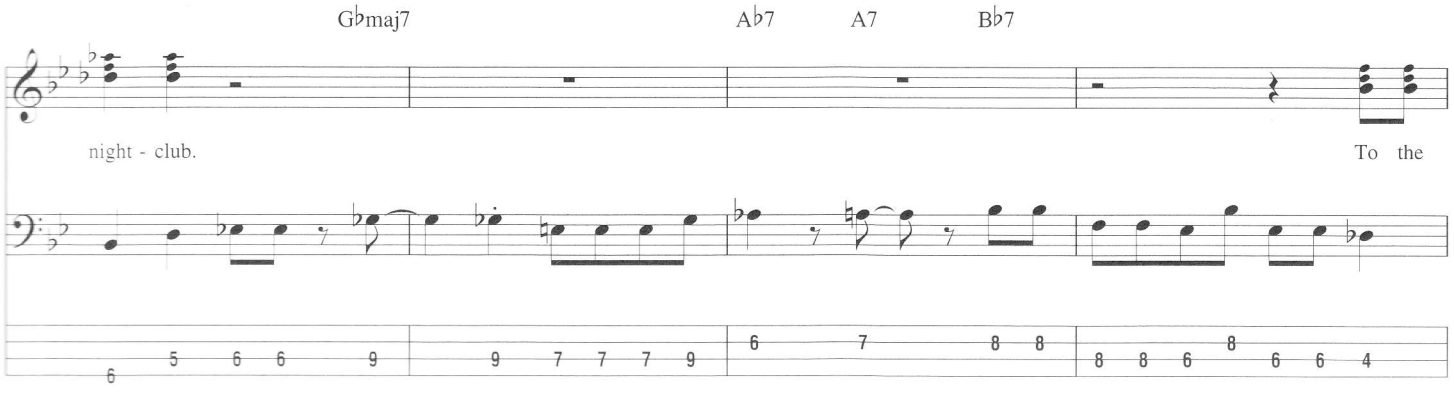
B♭7 G♭maj7 A♭7 A7 B♭7

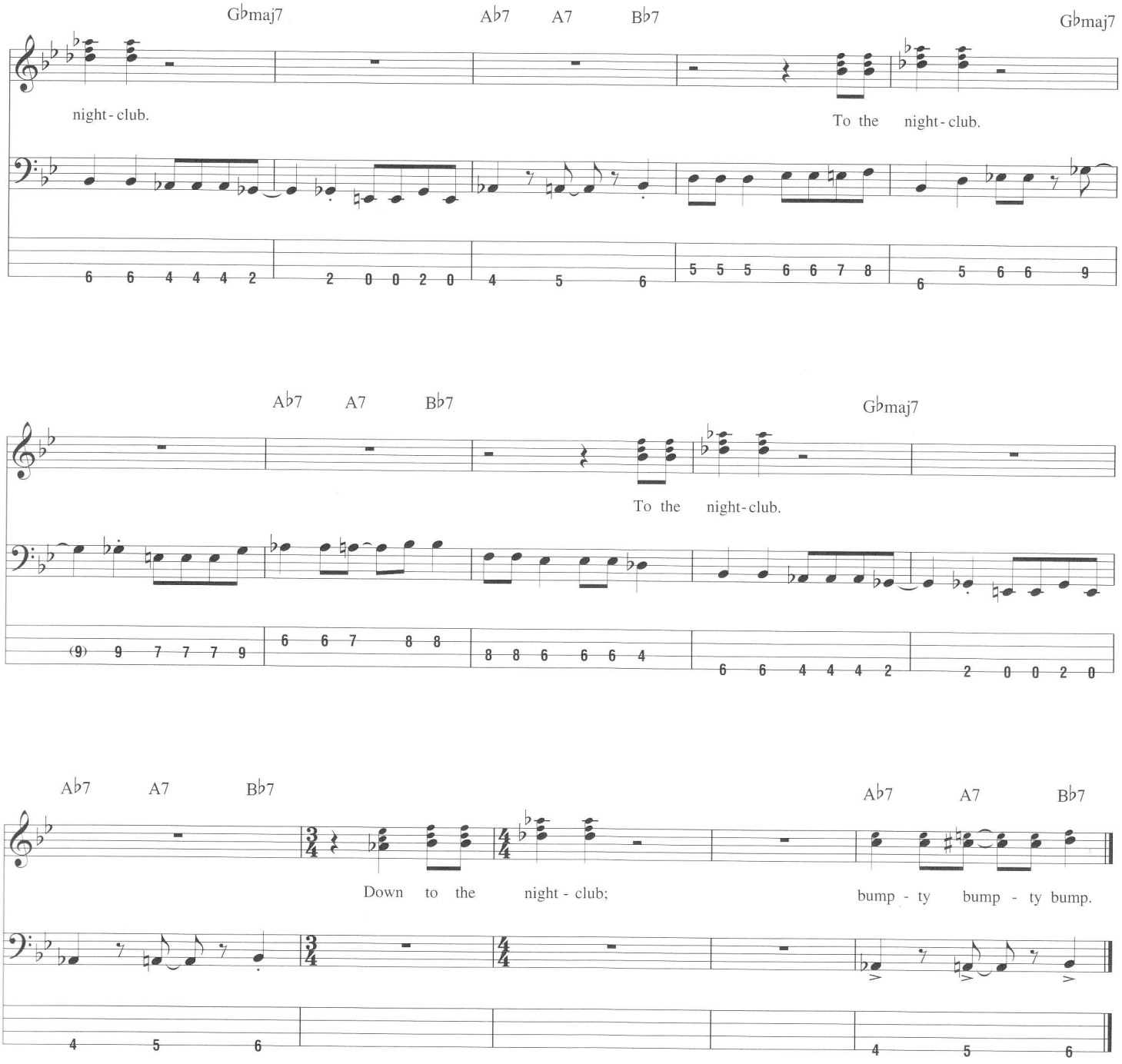
Down to the night-club. To the


Gbmaj7
Ab7
A7
Bb7
night - club.
To the


Gbmaj7
Ab7
A7
Bb7
night - club.
To the


Gbmaj7
Ab7
A7
Bb7
night - club.
To the


Gbmaj7
Ab7
A7
Bb7
night - club.
To the



Additional Lyrics

2. Sitting by the dance floor, checking it out,
Watching the man with the fast feet.
He's got the hippest threads and the bad bugaloo,
And a big old bag of tricks.

2nd Chorus:
Down to the nightclub.
You can get what you want if you know where to find it.
To the nightclub,
We be slick, slick, slick. *(To Bridge)*

3. The night's almost gone and we're still going strong;
The party's been so hearty.
I hope it doesn't show while I'm driving down the road
That I had too much to drink.

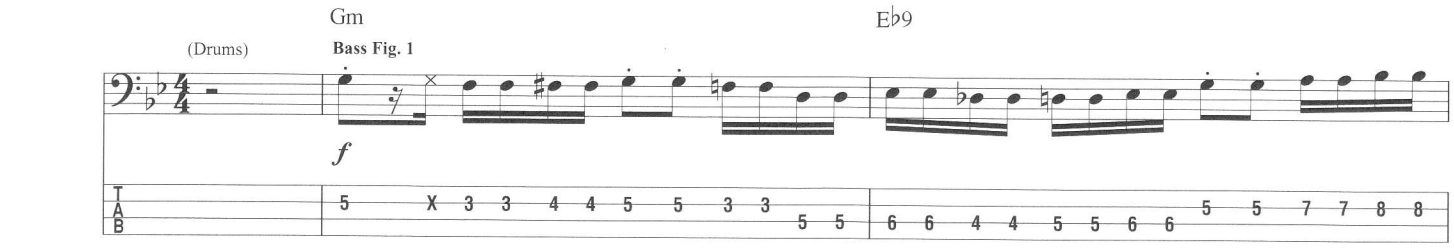
3rd Chorus:
Down to the nightclub.
If you got the dough the liquor will flow.
To the nightclub,
Tied on a drunk, drunk, drunk. *(To Coda)*

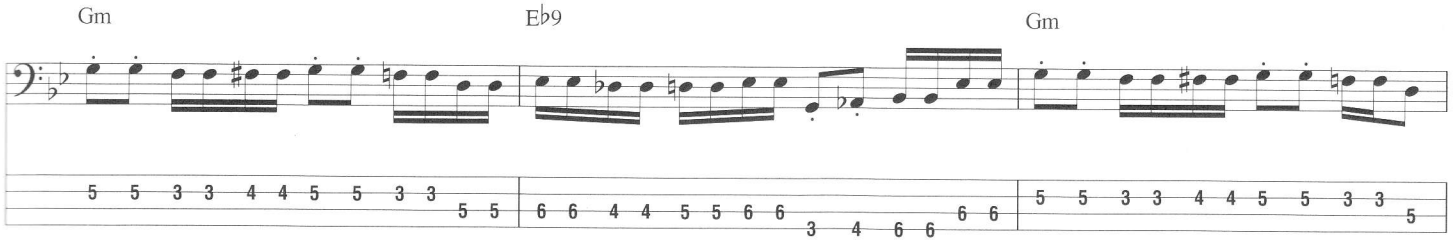
THERE'S ONLY SO MUCH OIL IN THE GROUND

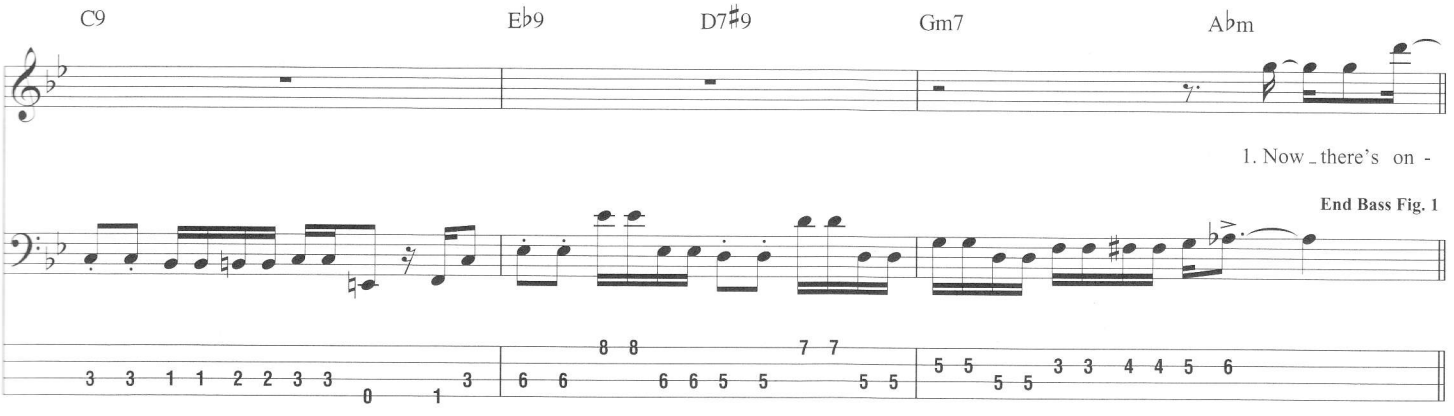
Words and Music by
Stephen Kupka and Emilio Castillo

Intro

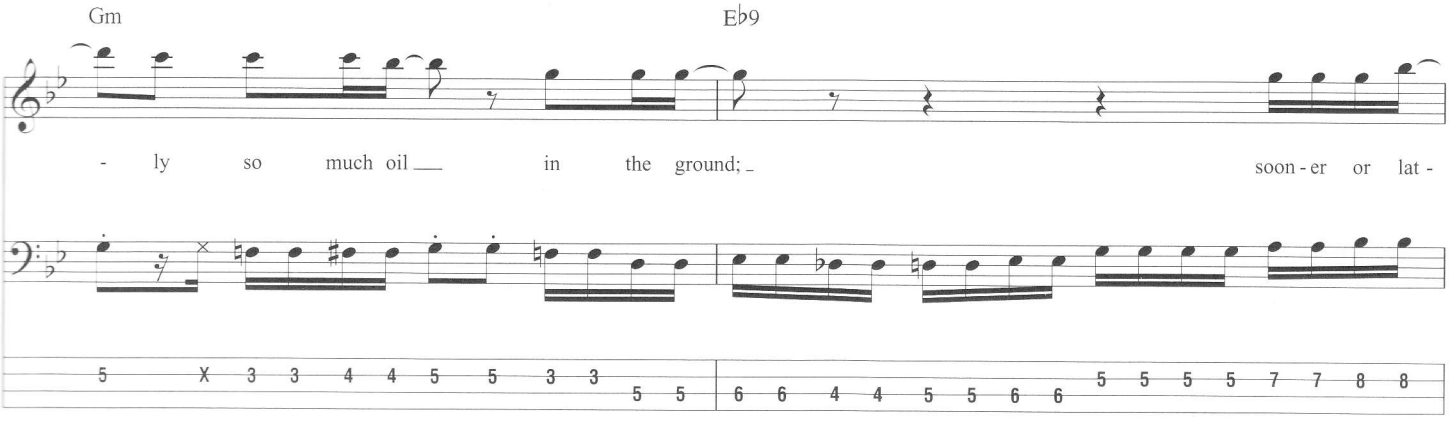
Medium Funk ♩ = 120







Verse



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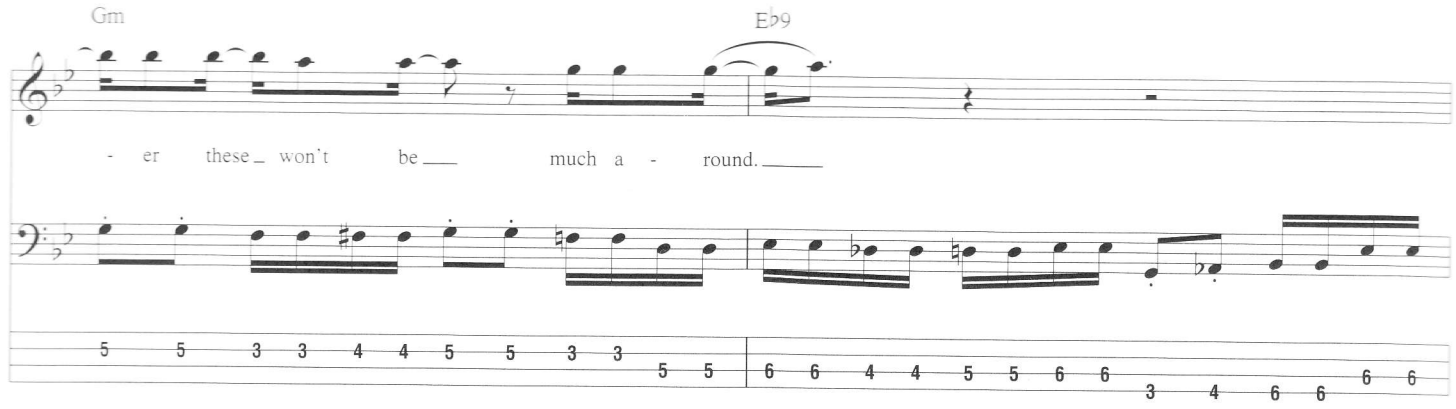
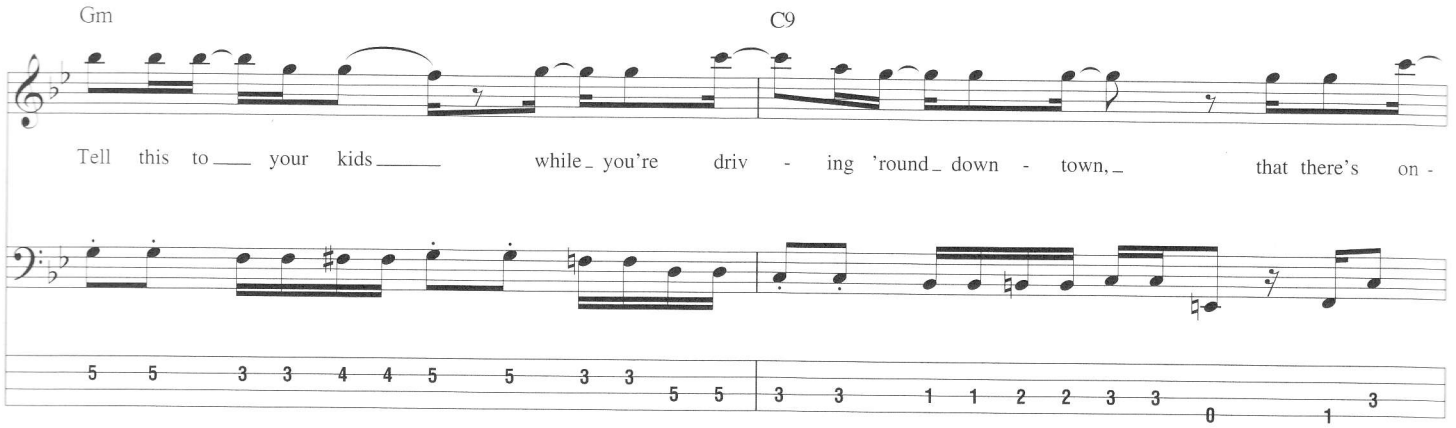
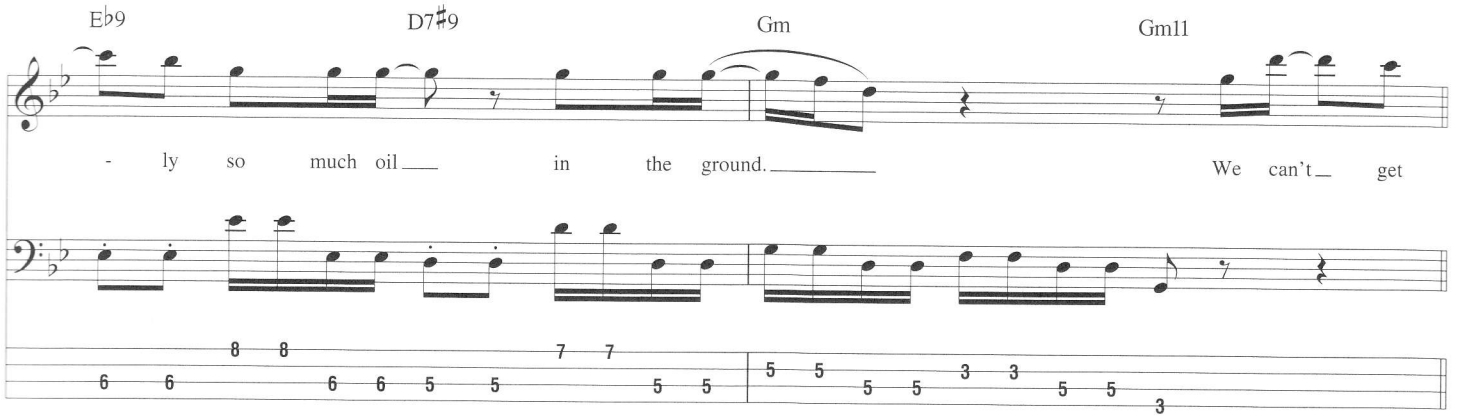
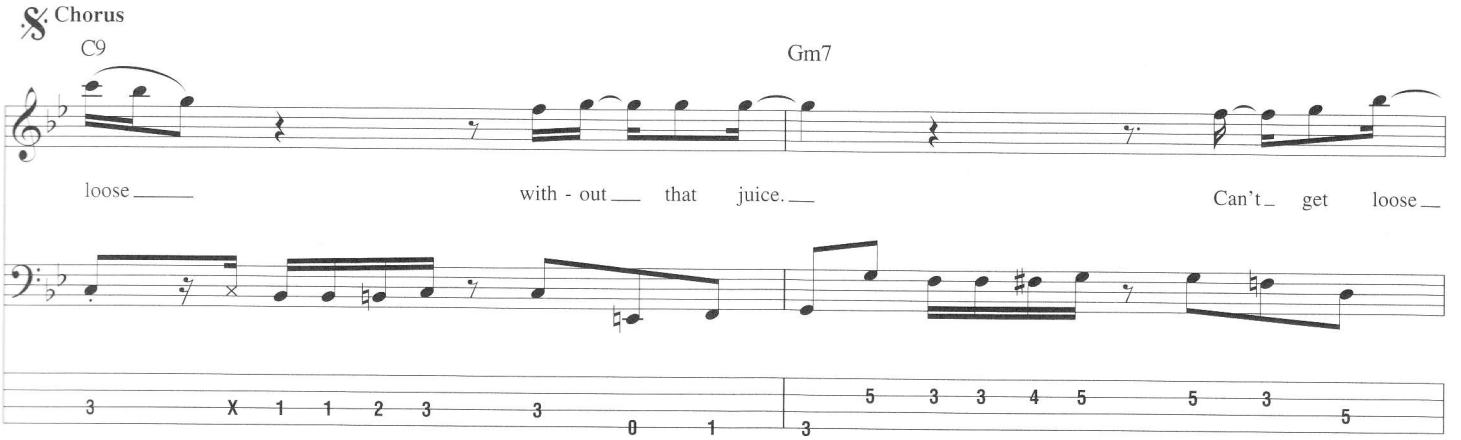
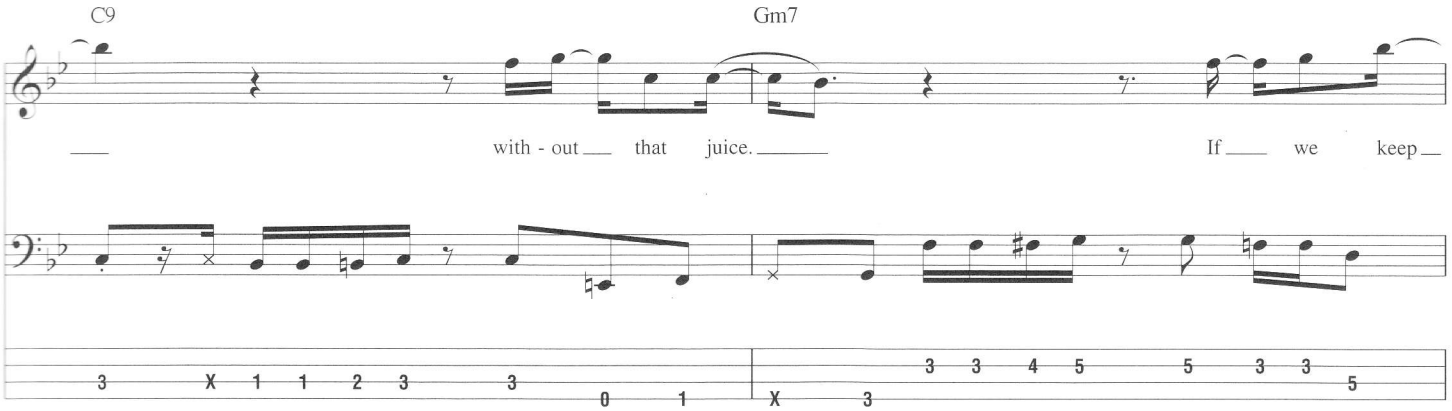
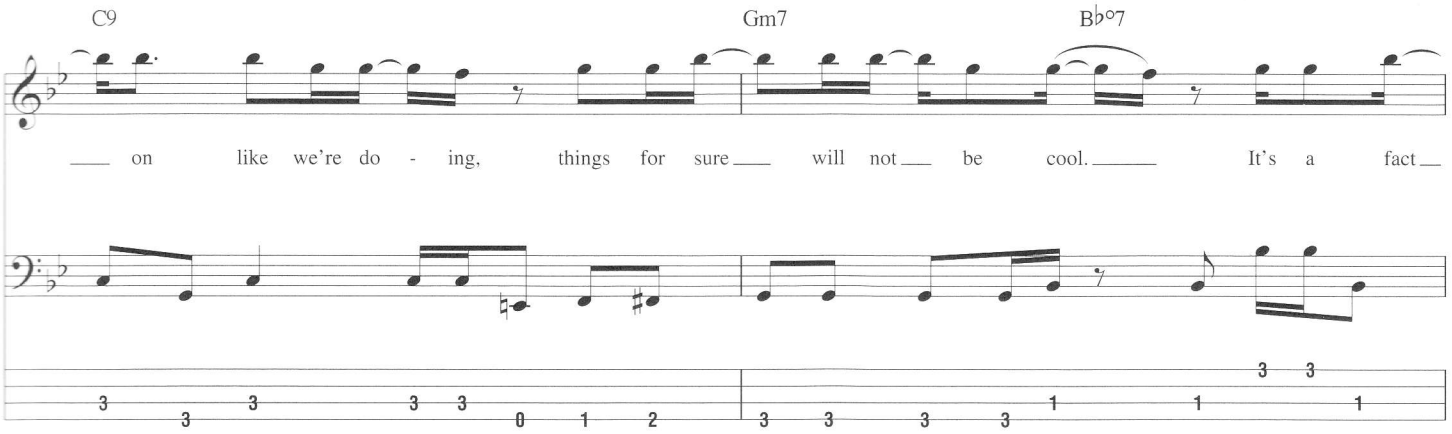

Gm
E♭9
- er these won't be much a - round.

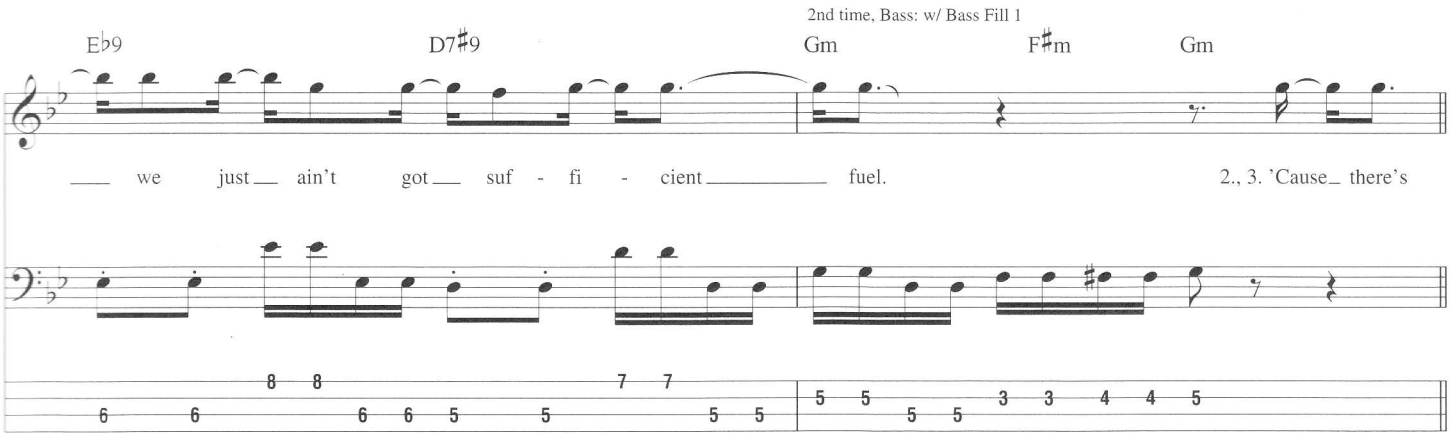

Gm
C9
Tell this to your kids while you're driv - ing 'round down - town, that there's on -

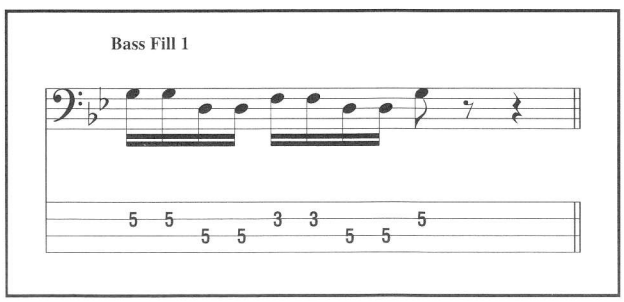

E♭9
D7♯9
Gm
Gm11
- ly so much oil in the ground. We can't get


Chorus
C9
Gm7
loose with - out that juice. Can't get loose


C9
Gm7
with - out that juice.
If we keep


C9
Gm7
B♭°7
on like we're do - ing, things for sure will not be cool.
It's a fact


2nd time, Bass: w/ Bass Fill 1
E♭9
D7♯9
Gm
F♯m
Gm
we just ain't got suf - fi - cient fuel.
2., 3. 'Cause there's


Bass Fill 1

Verse

Bass: w/ Bass Fig. 1

Gm E♭9 Gm

on - ly so much oil in the ground; soon-er or lat - er there won't be none a - round.

E♭9 Gm C9

1. Al - ter - nate sourc - es of pow - er must be found, 'cause there's on -
2. Tell thisto your chil - dren while you're driv - ing 'round down - town, that there's on -

E♭9 D7♯9 Gm A♭m Gm

Bass: w/ Bass Fig. 1 (1st 7 meas.)

- ly so much oil in the ground.
- ly so much oil in the ground.

Said there's on - ly so much oil in this earth;

E♭9 Gm E♭9

it's a fact of life, for what it's worth.

Gm C9 E♭9 D7♯9

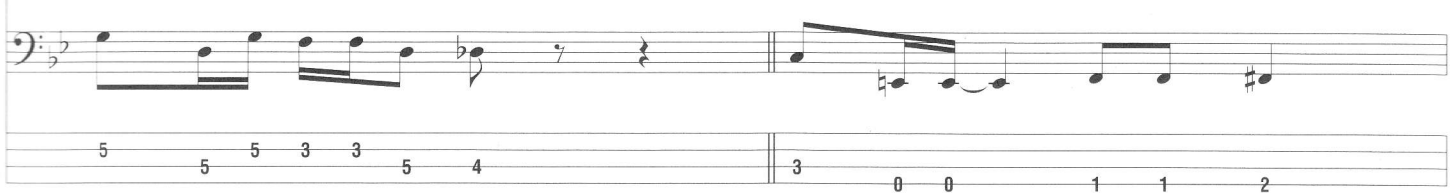
Some-thing ev - 'ry lit - tle girl and boy should know from birth, that there's on - ly so much oil in the earth.

Chorus

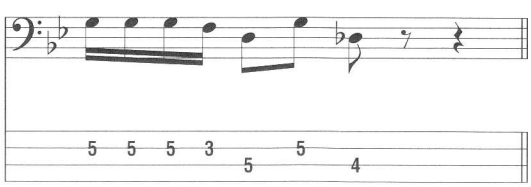
2nd time, Bass: w/ Bass Fill 2

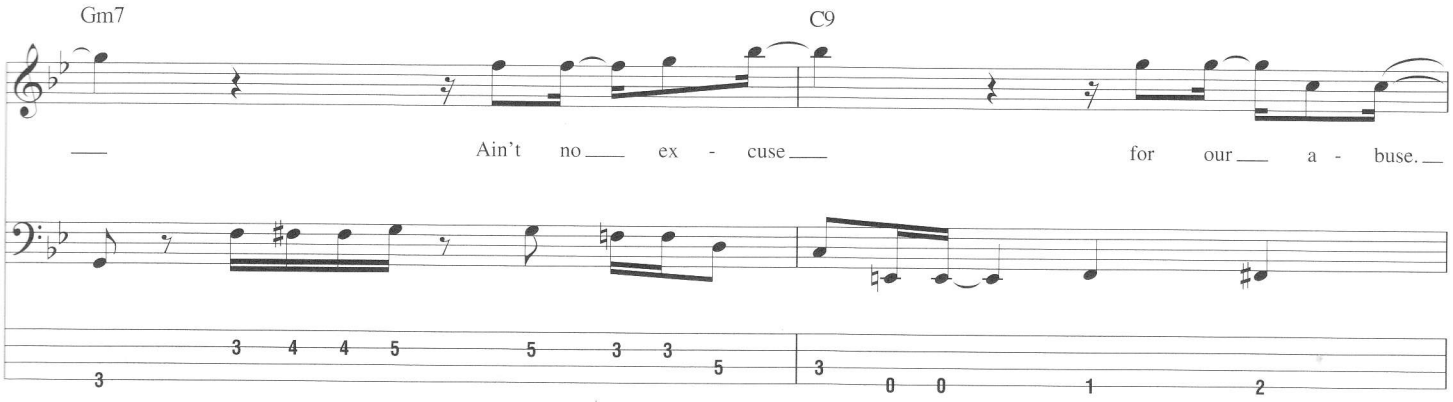
Gm D♭9 C9

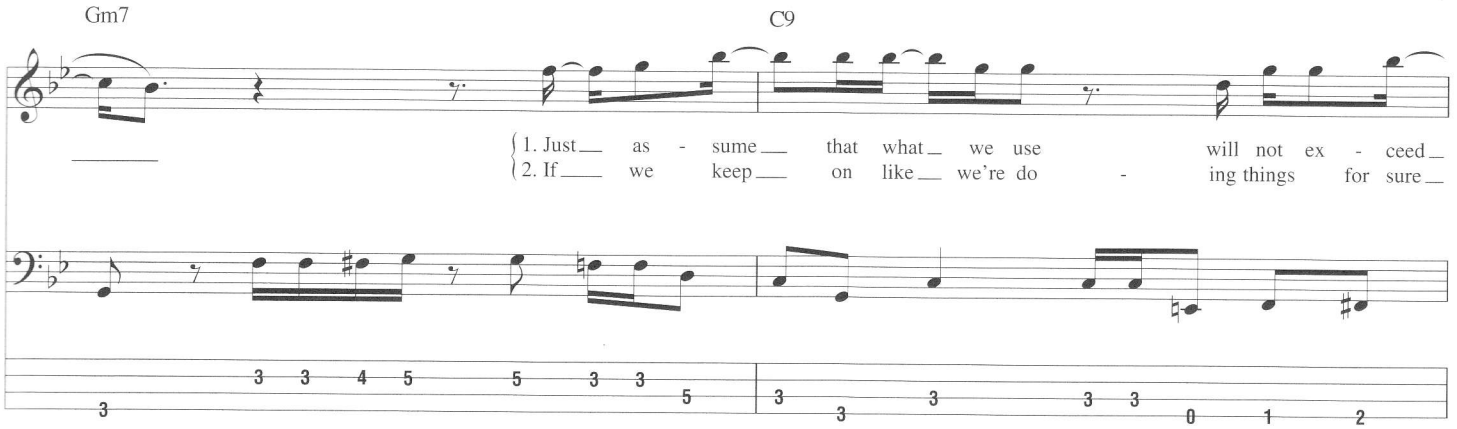
There's no ex - cuse for our a - buse.

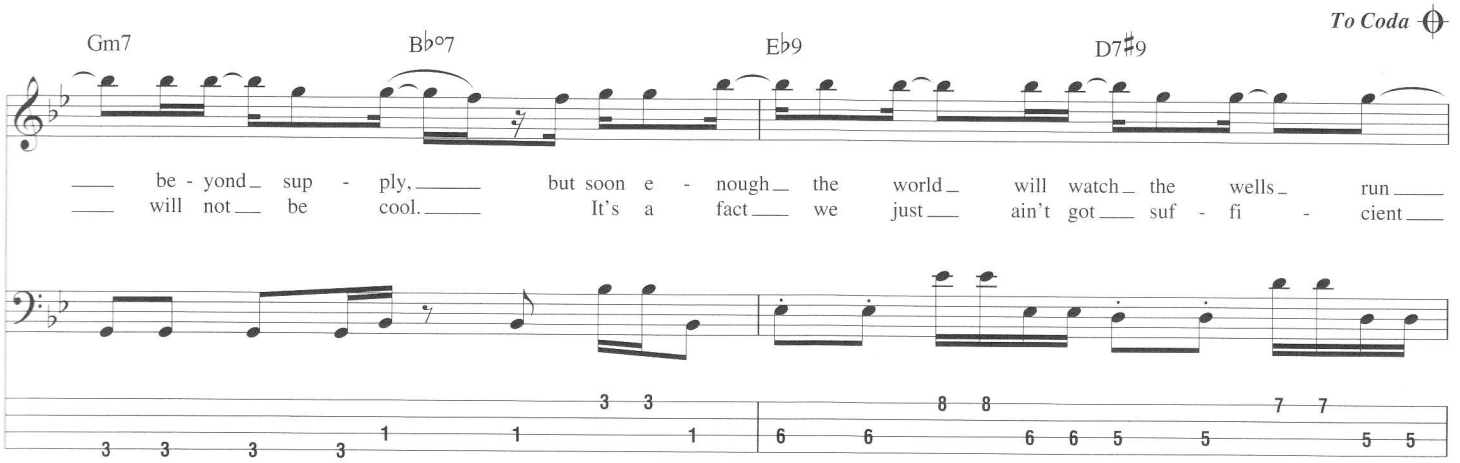


Bass Fill 2



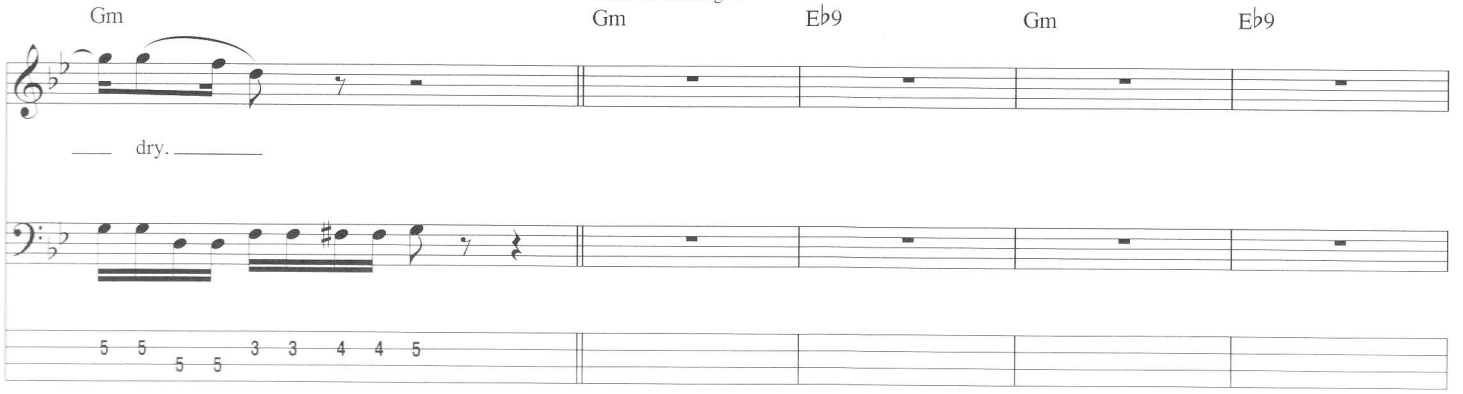


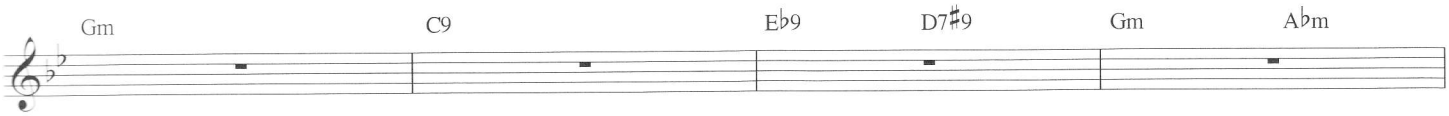


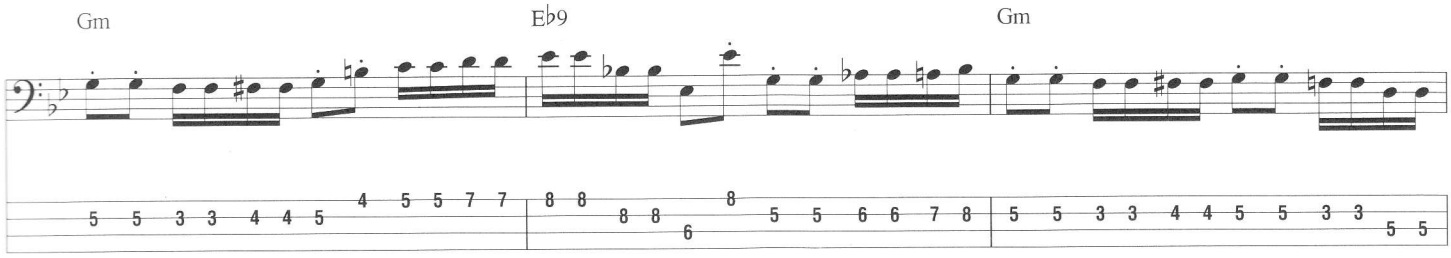


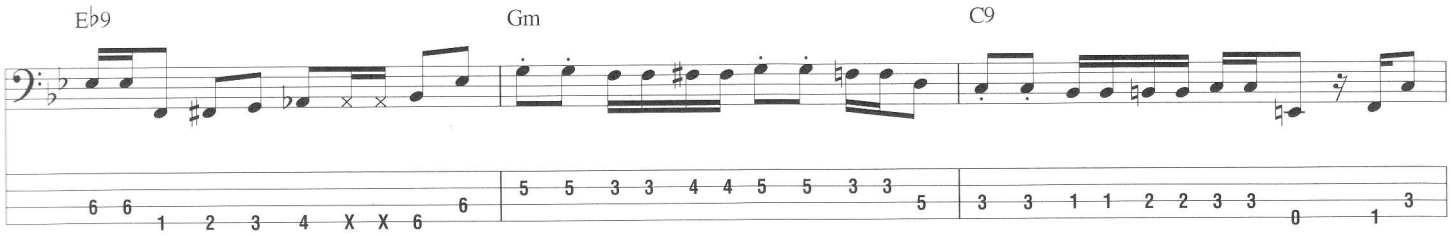
Guitar Solo

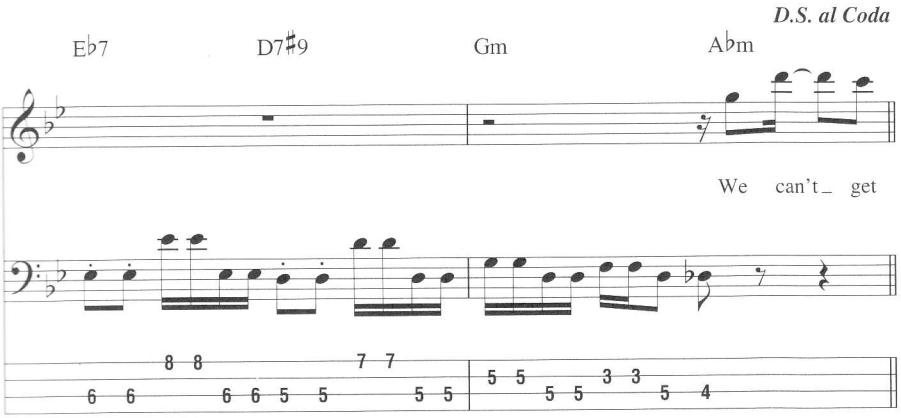
Bass: w/ Bass Fig. 1

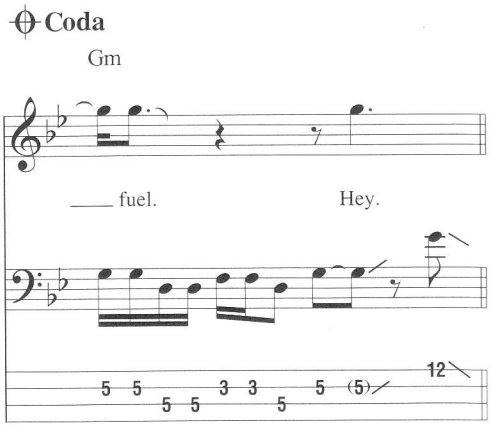


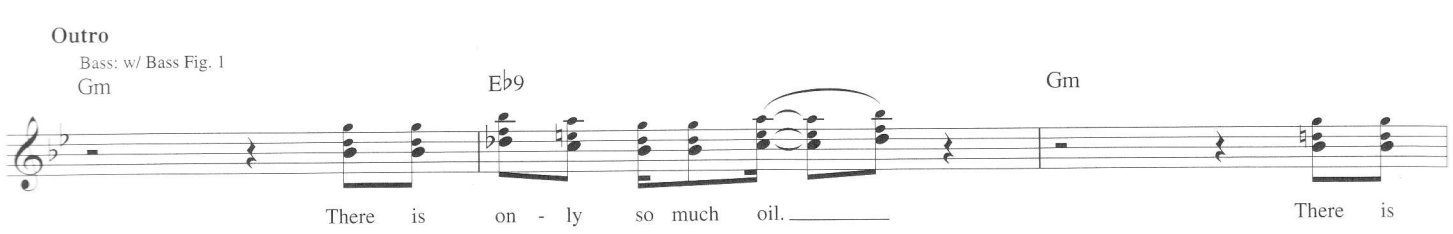

Gm
C9
E♭9
D7♯9
Gm
A♭m

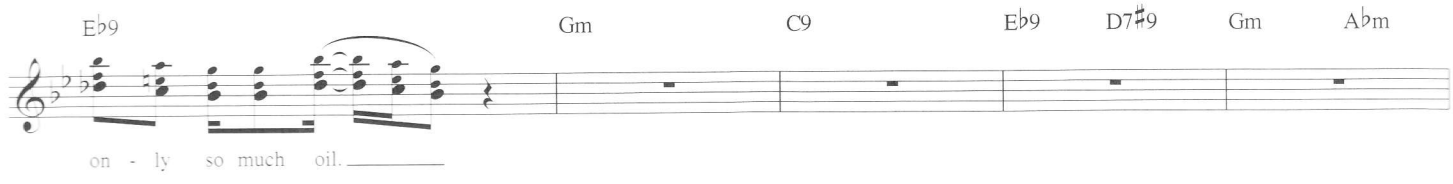

Gm
E♭9
Gm

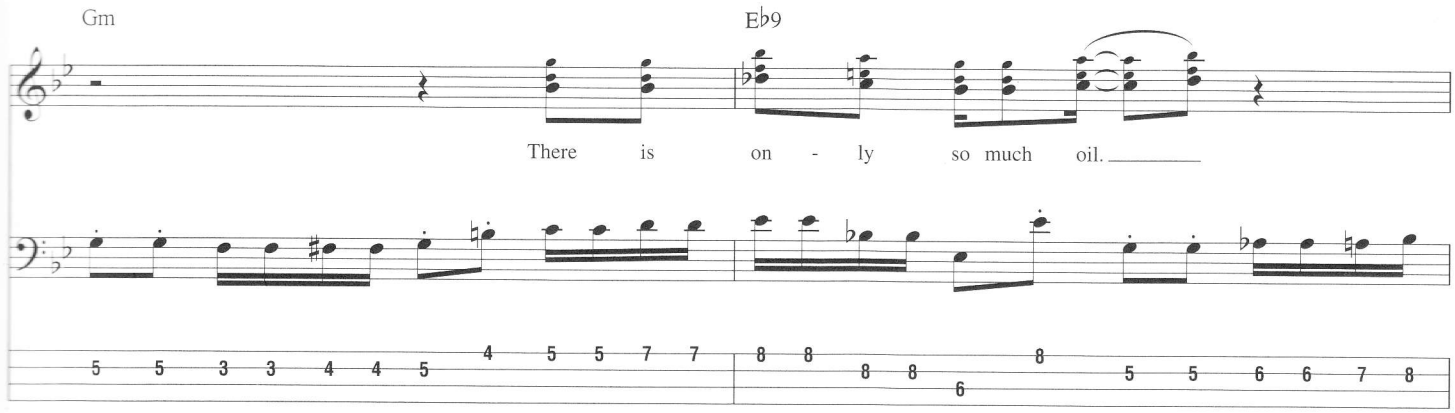

E♭9
Gm
C9

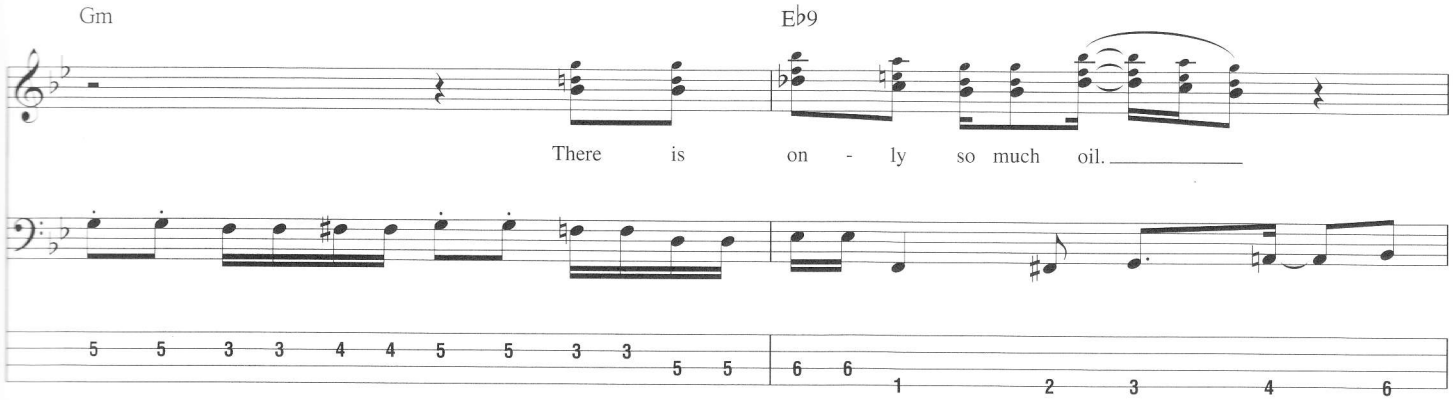

D.S. al Coda
E♭7
D7♯9
Gm
A♭m
We can't_ get

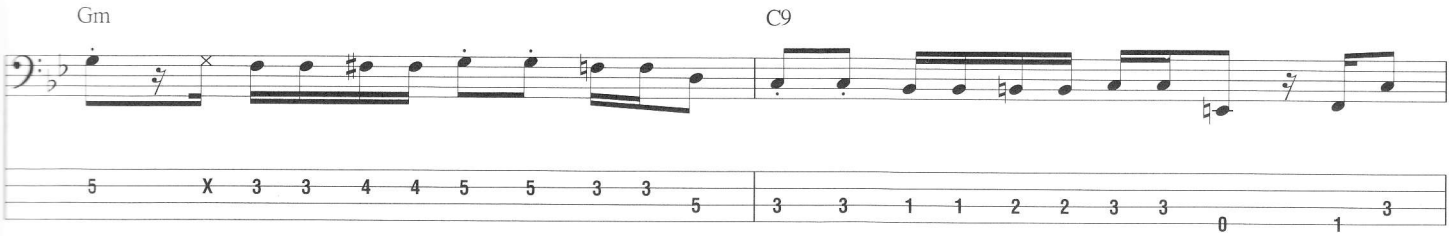

Coda
Gm
___ fuel.
Hey.

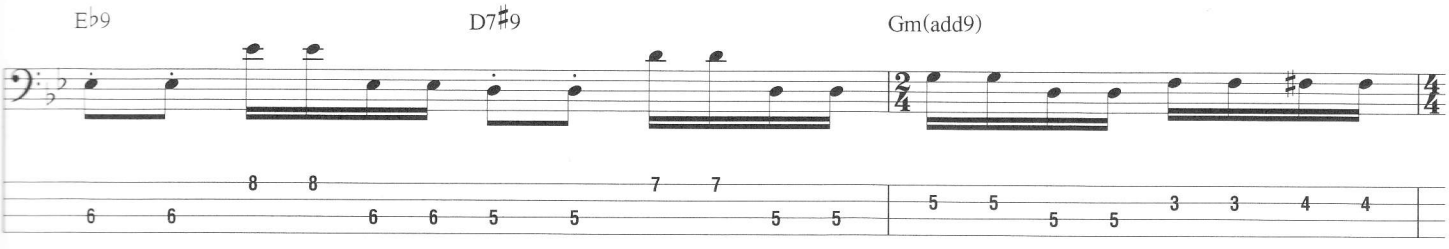

Outro
Bass: w/ Bass Fig. 1
Gm
E♭9
Gm
There is on - ly so much oil. _____
There is

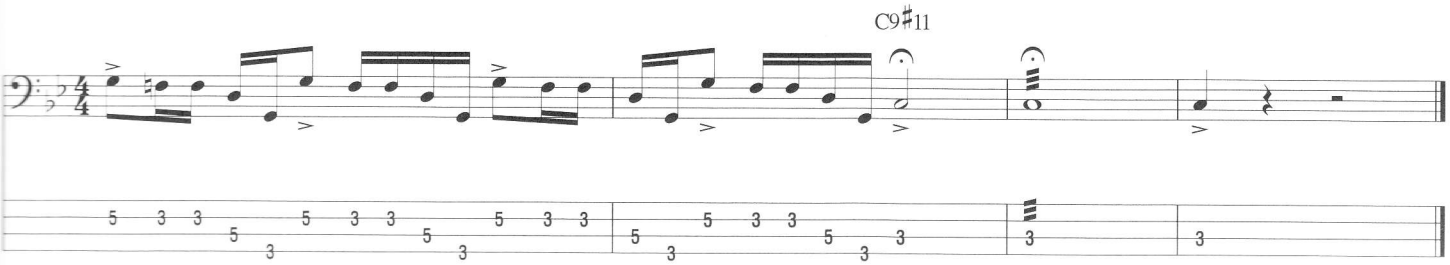

E♭9
Gm
C9
E♭9
D7♯9
Gm
A♭m
on - ly so much oil. _____

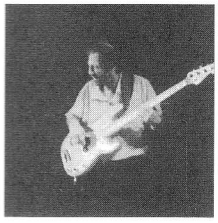

Gm
E♭9
There is on - ly so much oil.


Gm
E♭9
There is on - ly so much oil.


Gm
C9


E♭9
D7♯9
Gm(add9)


C9♯11



WHAT IS HIP

Words and Music by
Stephen Kupka, Emilio Castillo
and David Garibaldi

Intro
Moderate Funk ♩ = 102

E9

mf

**sim.

*On repeat, 1st note is played one octave up.
**Play staccato throughout.

1.

2.

Verse
E9

1. So you want to jump out your trick bag and
2., 3. *See additional lyrics*

3rd time, Bass: w/ Bass Fill 2

ease on in - to hip bag, but you ain't just ex - act - ly sure what's hip.

Bass Fill 2

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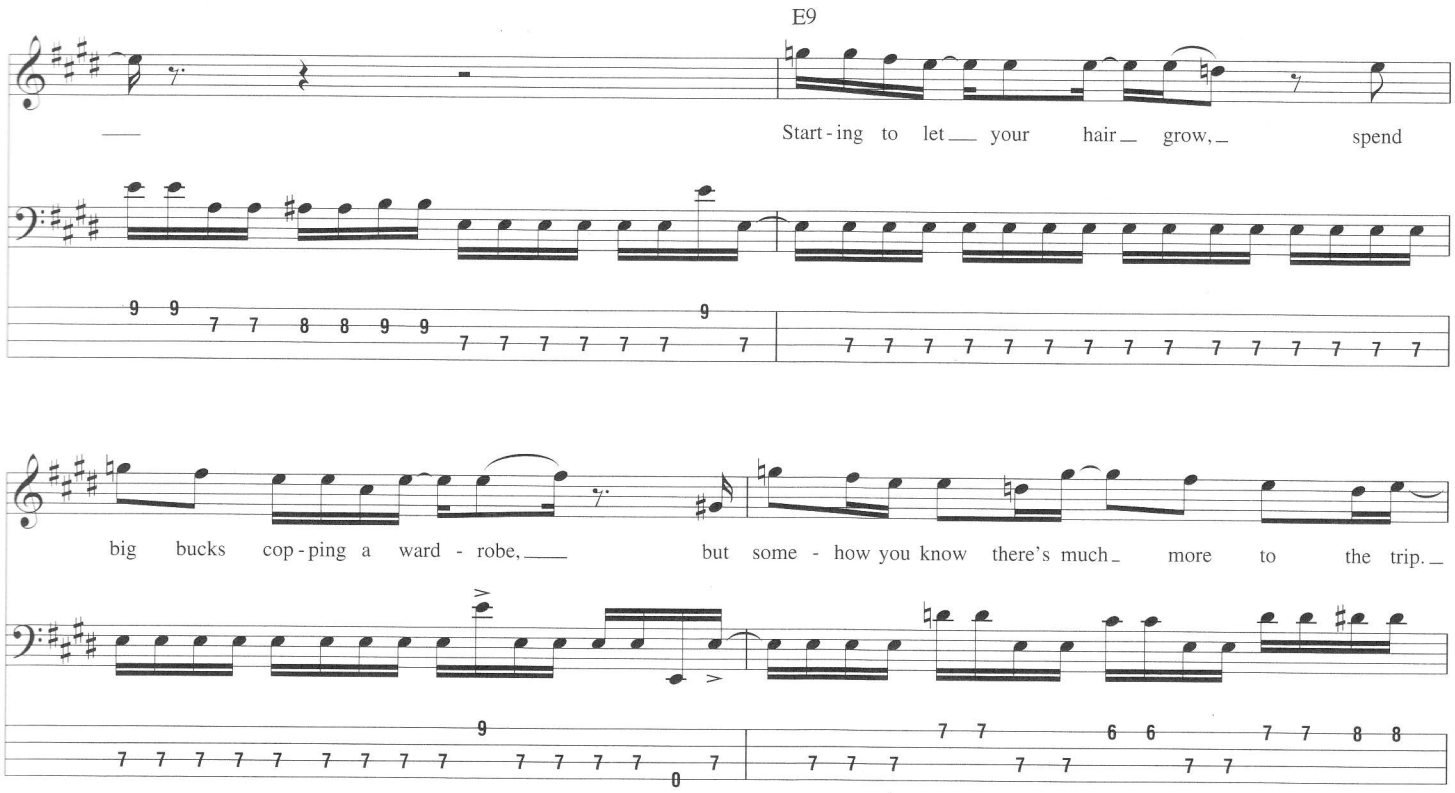
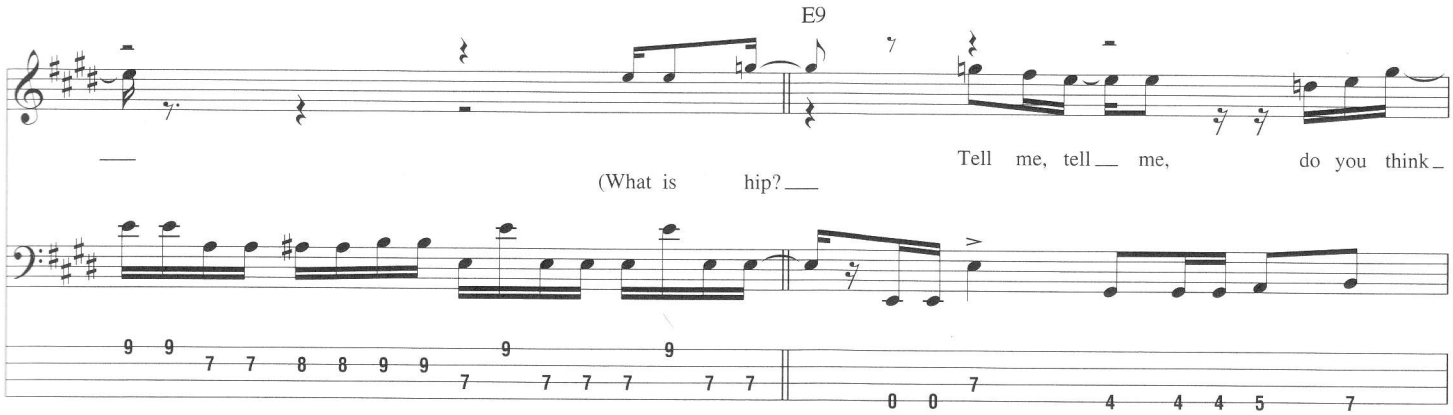
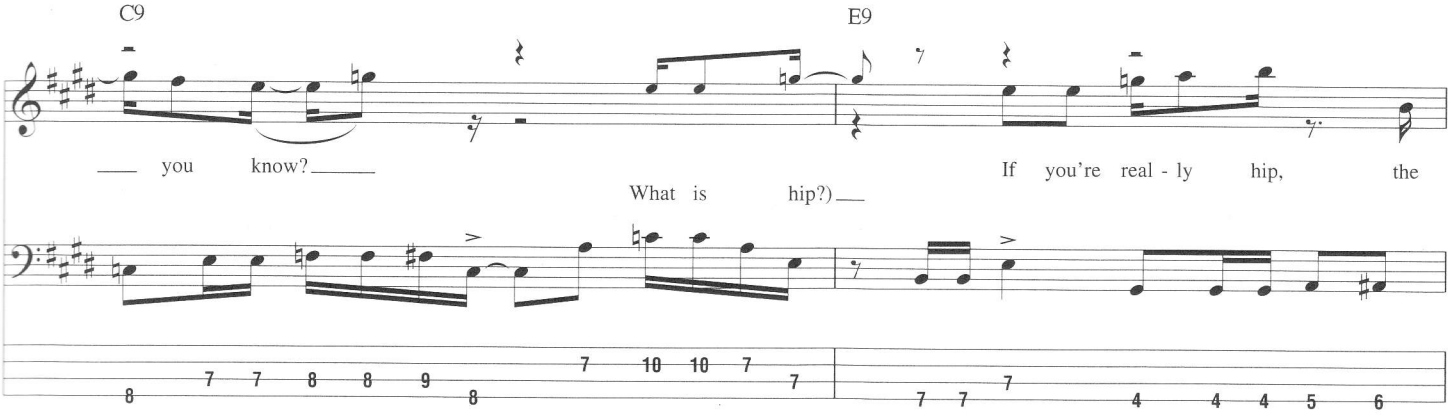
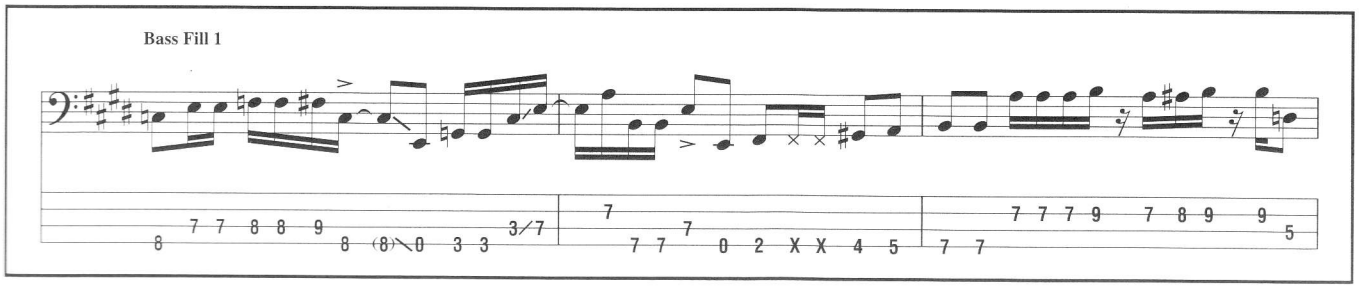


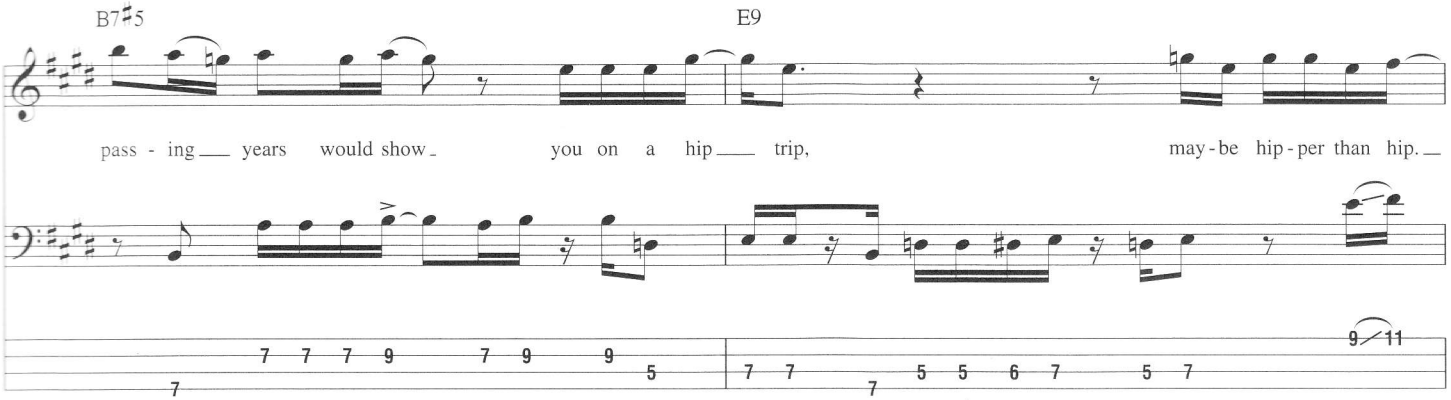
Chorus

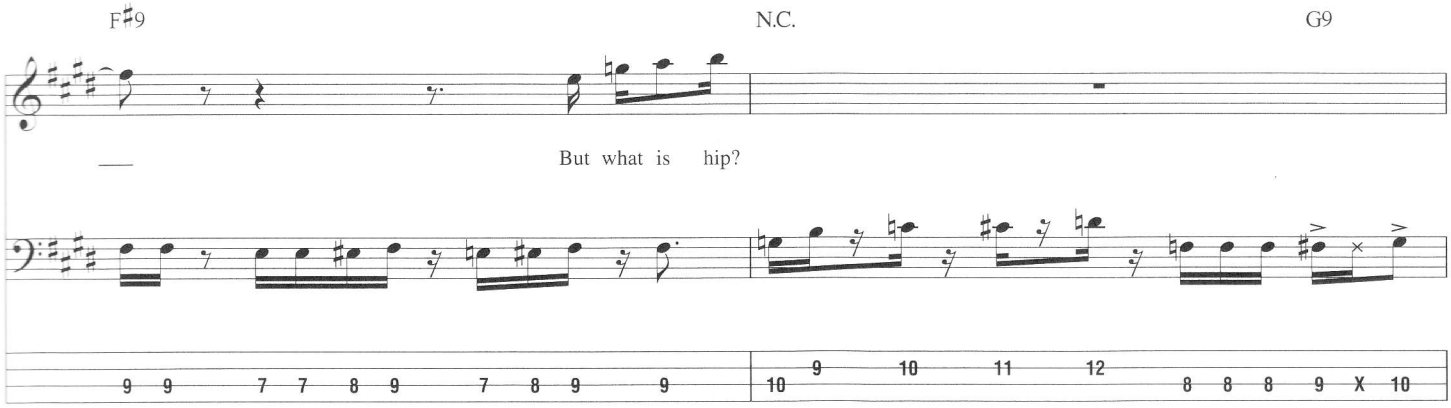


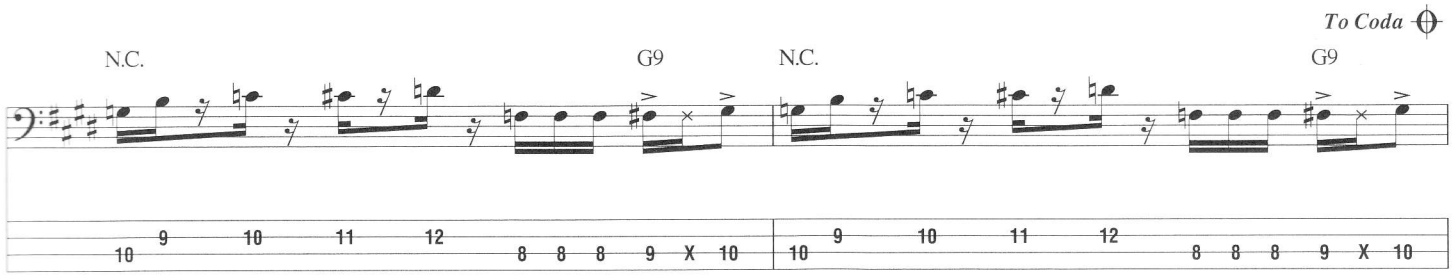
2nd & 3rd times, Bass: w/ Bass Fill 1

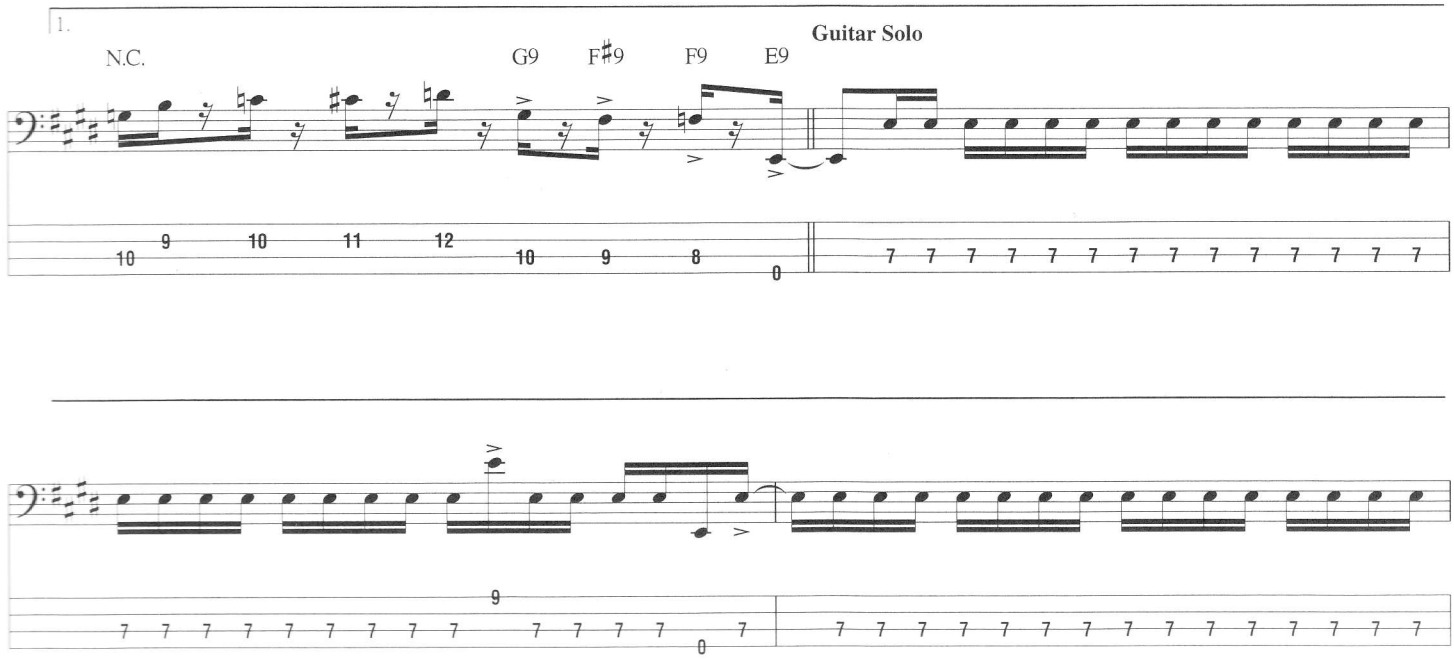


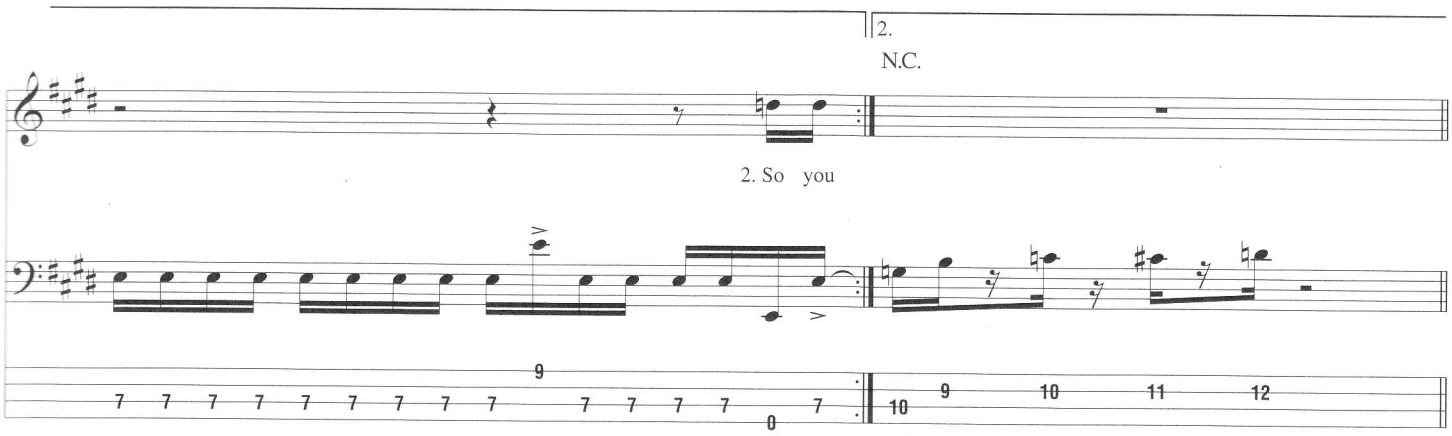



B7♯5
E9
pass - ing years would show you on a hip trip, may - be hip - per than hip.

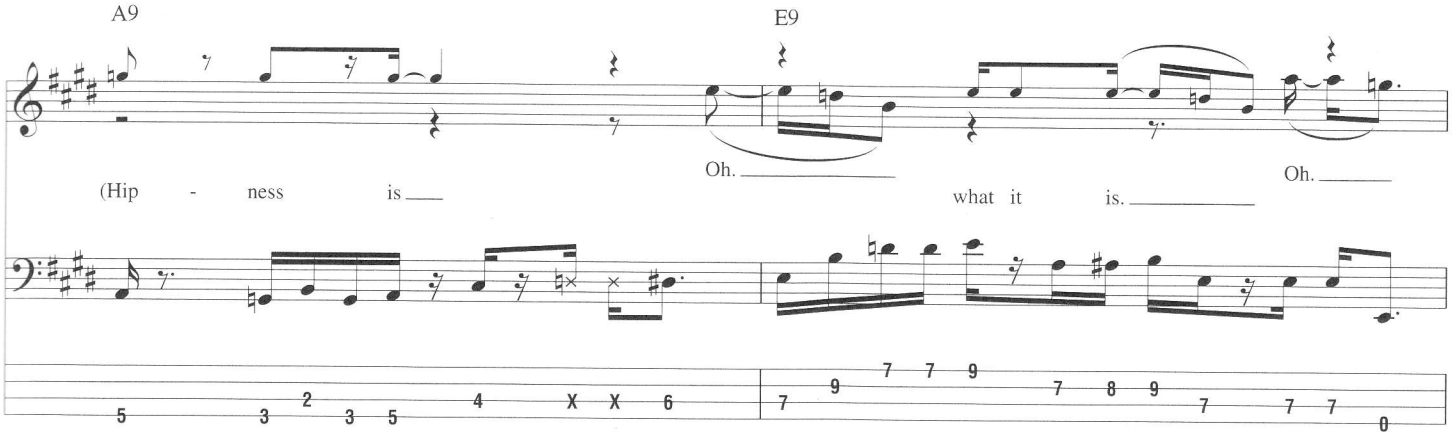

F♯9
N.C.
G9
But what is hip?

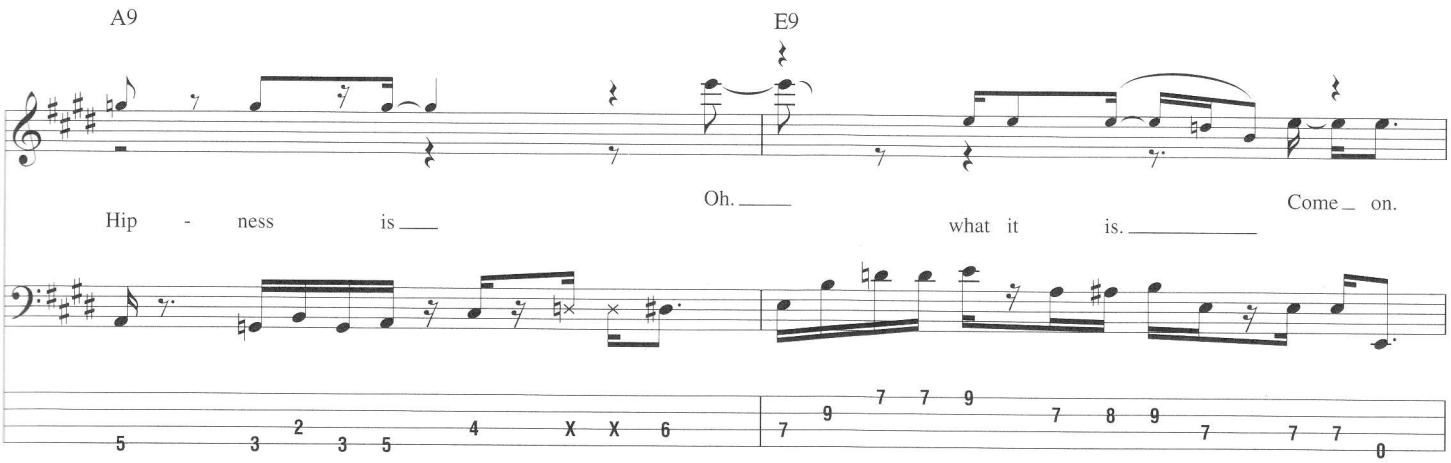

To Coda
N.C.
G9
N.C.
G9

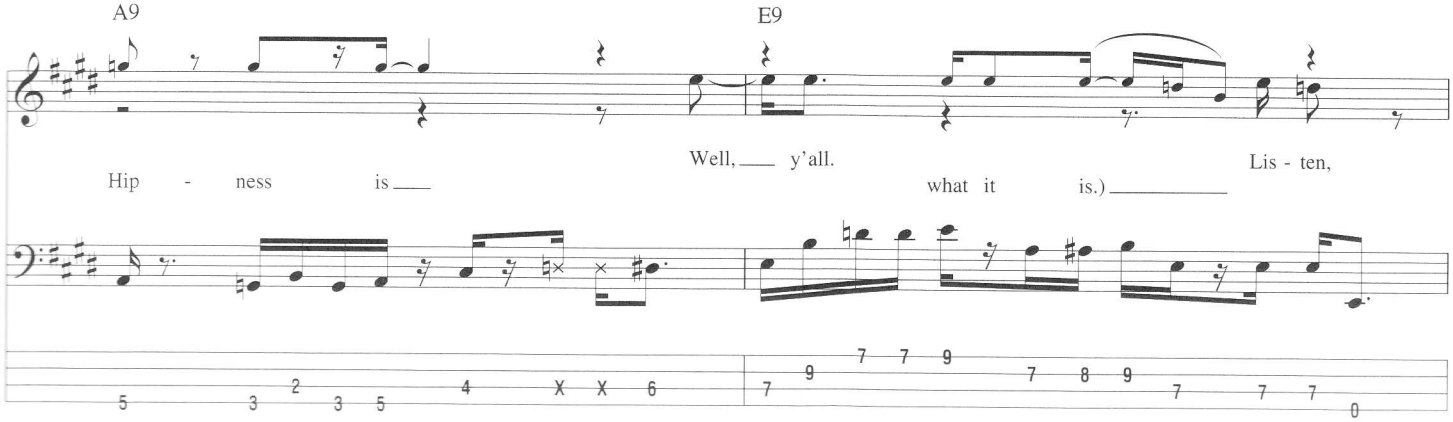

1.
Guitar Solo
N.C.
G9
F♯9
F9
E9

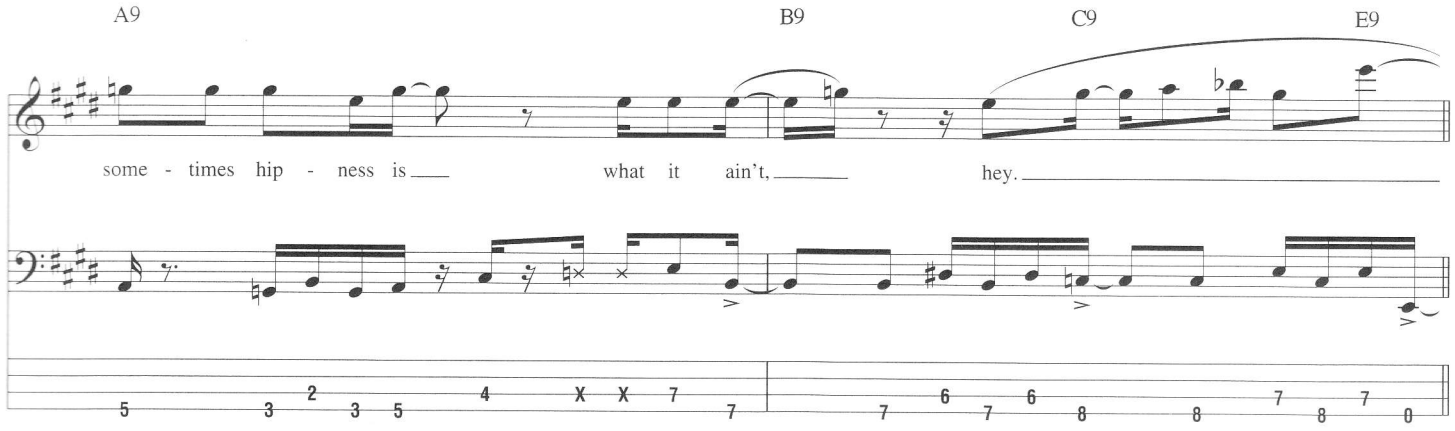

2.
N.C.
2. So you

Bridge

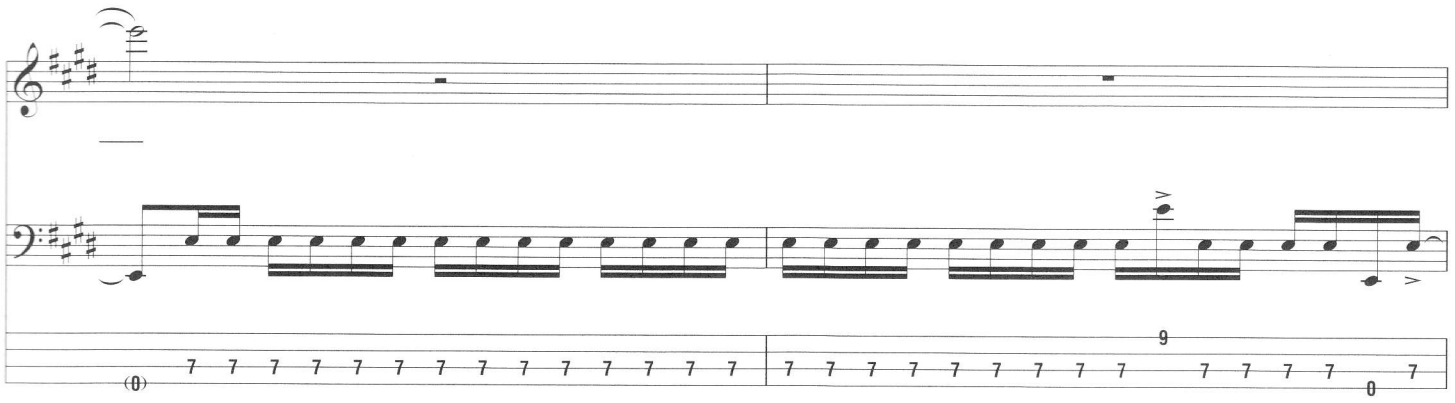

A9
E9
(Hip - ness is
Oh.
what it is.
Oh.


A9
E9
Hip - ness is
Oh.
what it is.
Come on.

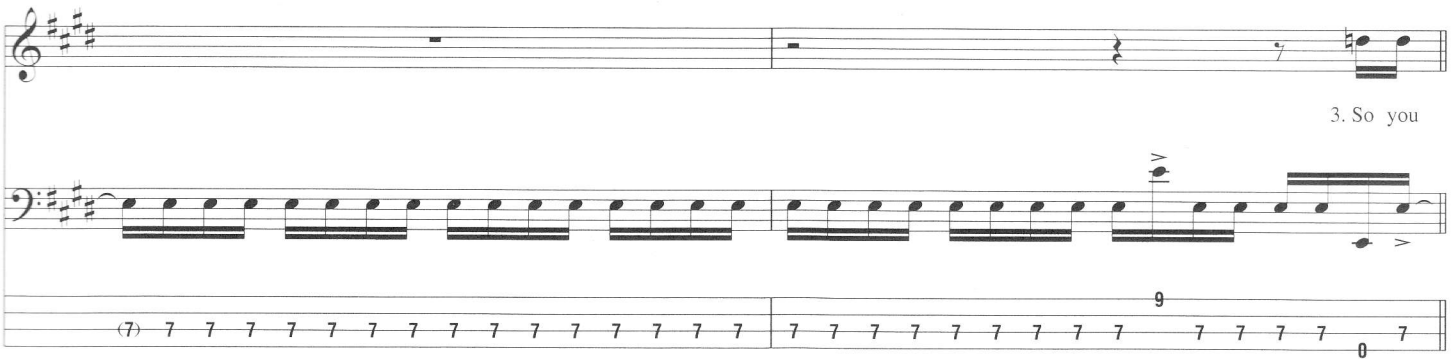

A9
E9
Hip - ness is
Well, y'all.
what it is.)
Lis - ten,



Guitar Solo

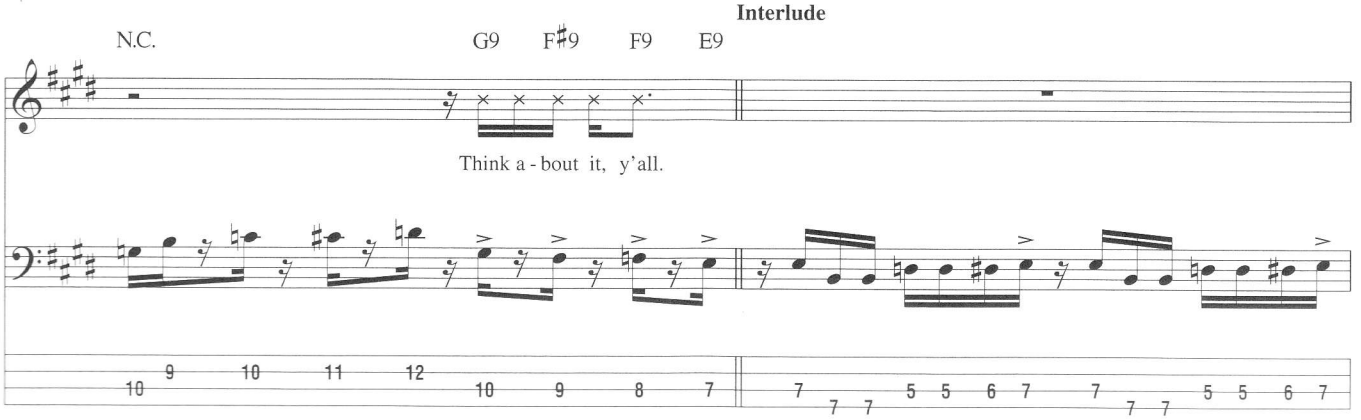


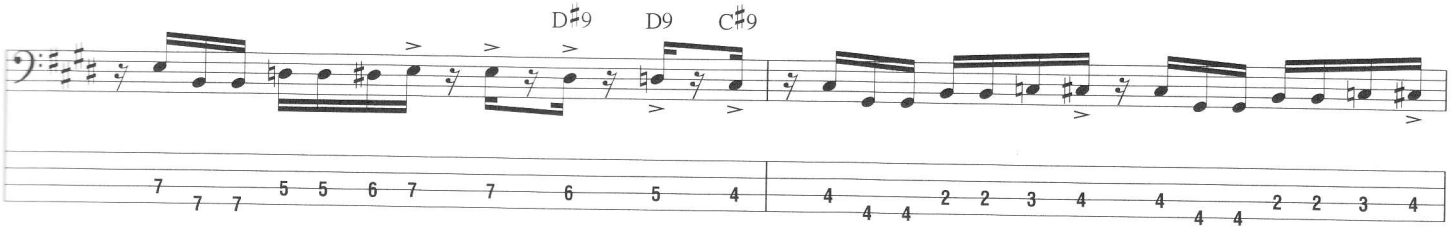
D.S. al Coda

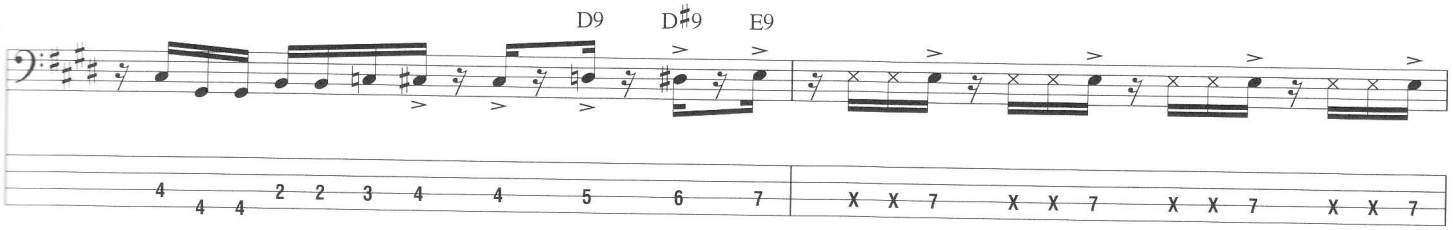


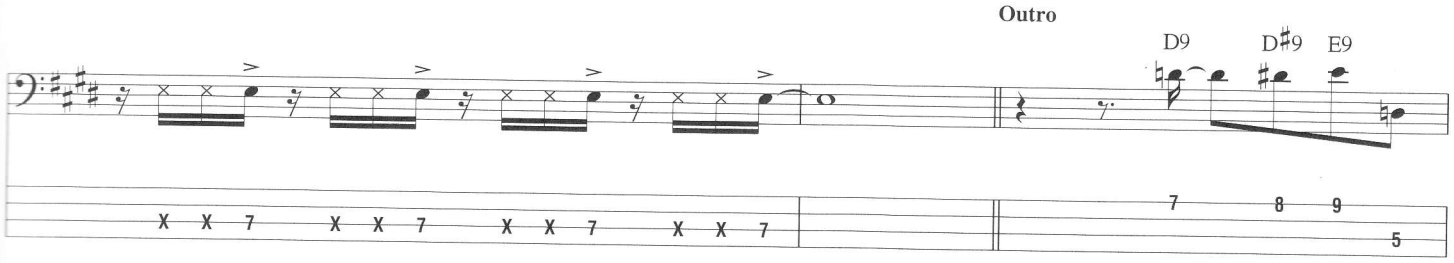
Coda

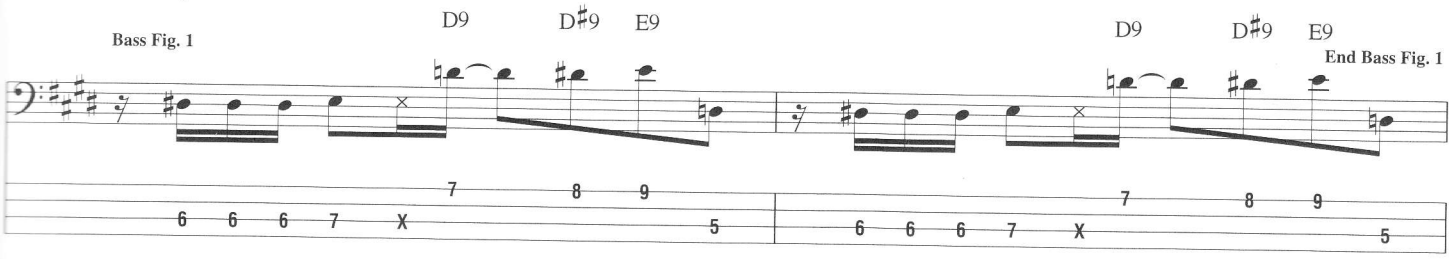
Interlude



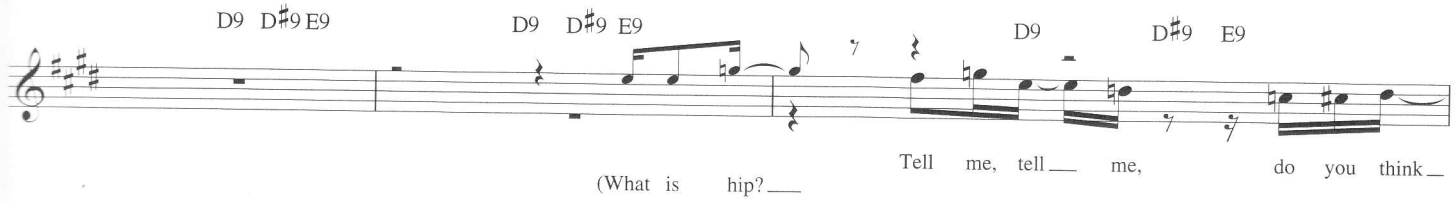




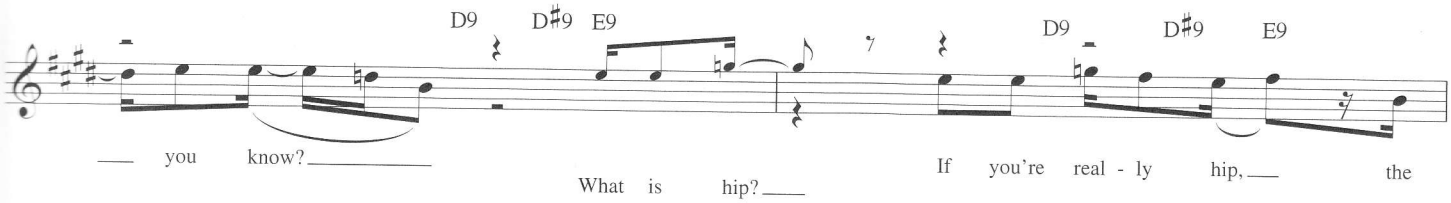




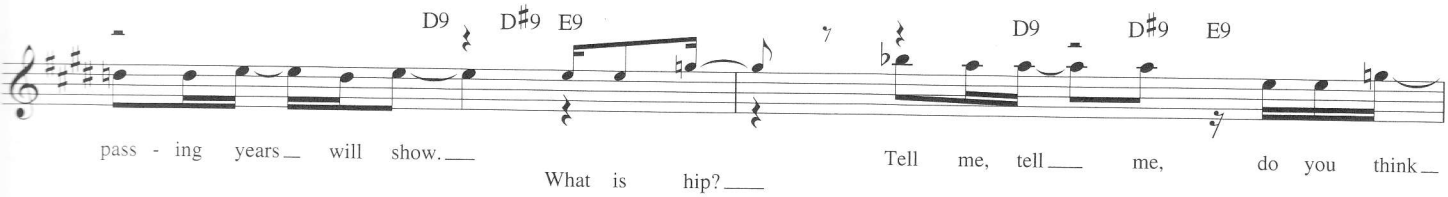
Bass: w/ Bass Fig. 1 (4 1/2 times)



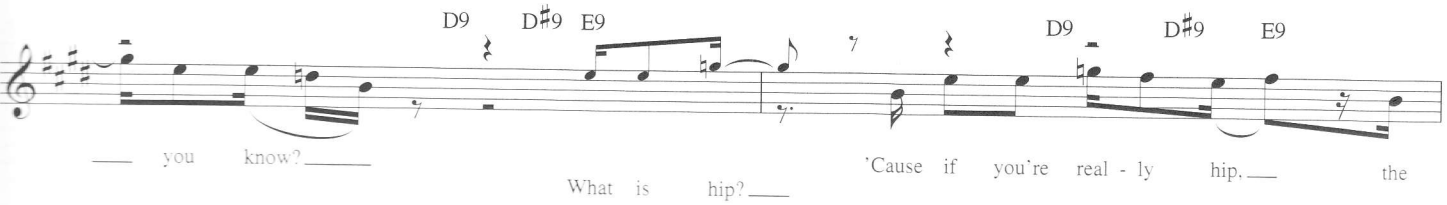
(What is hip?___ Tell me, tell___ me, do you think___



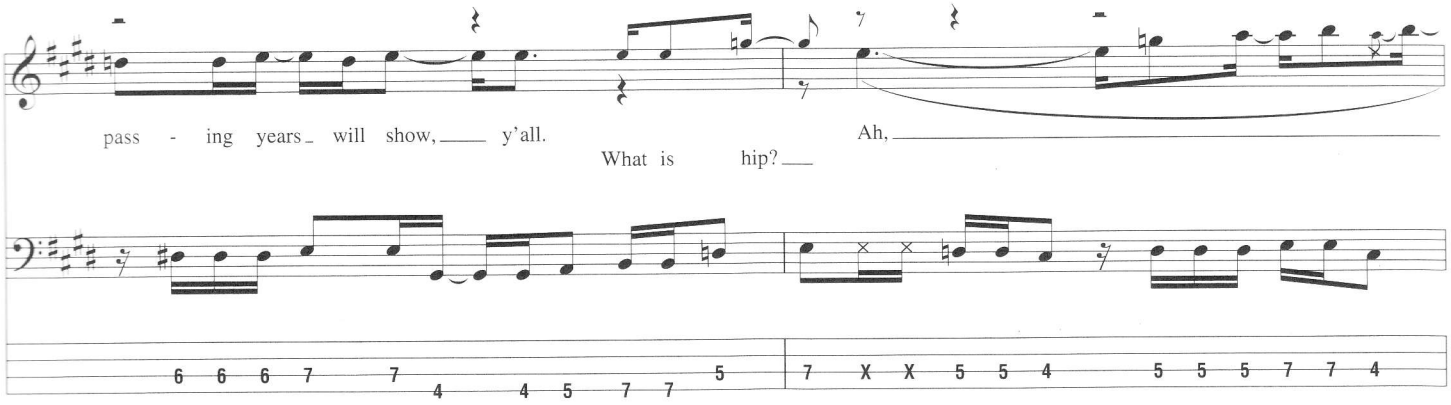
___ you know?_____ What is hip?___ If you're real - ly hip,___ the

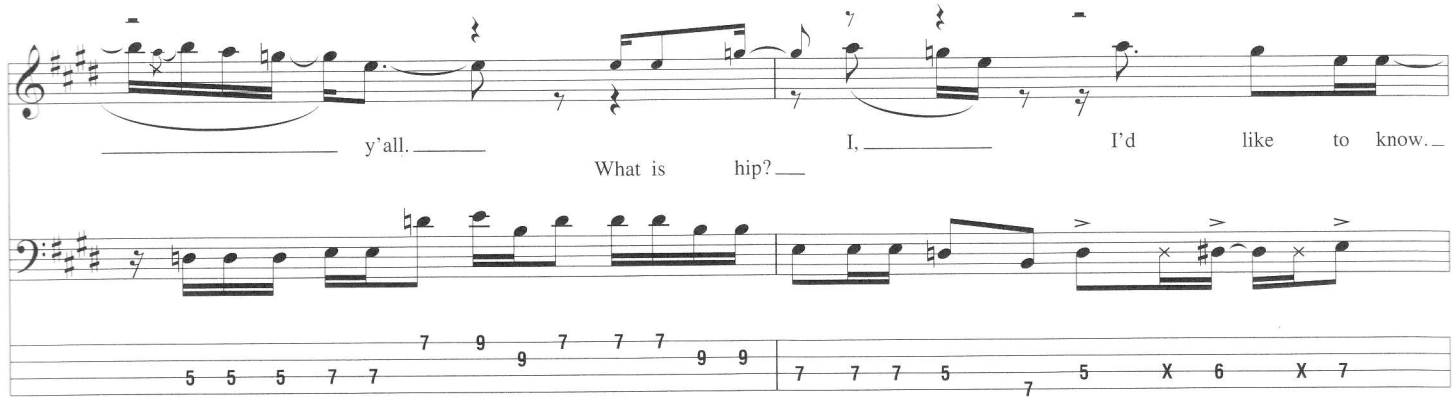


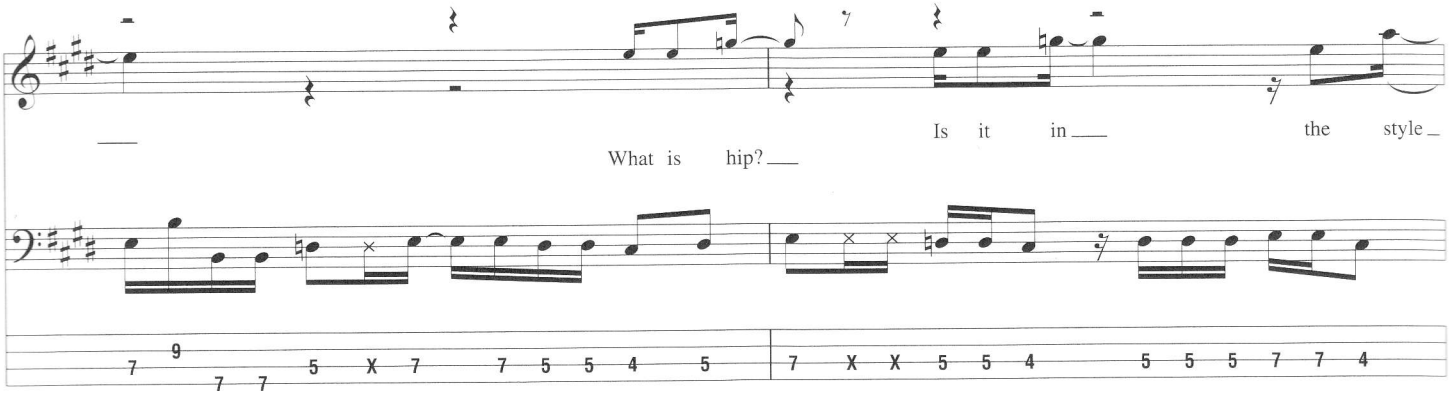
pass - ing years___ will show.___ What is hip?___ Tell me, tell___ me, do you think___

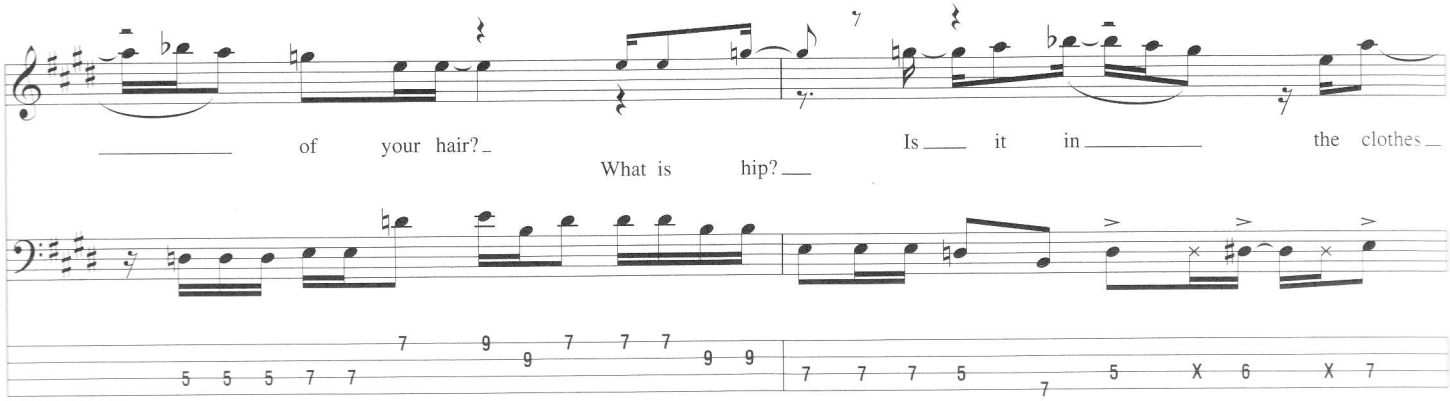


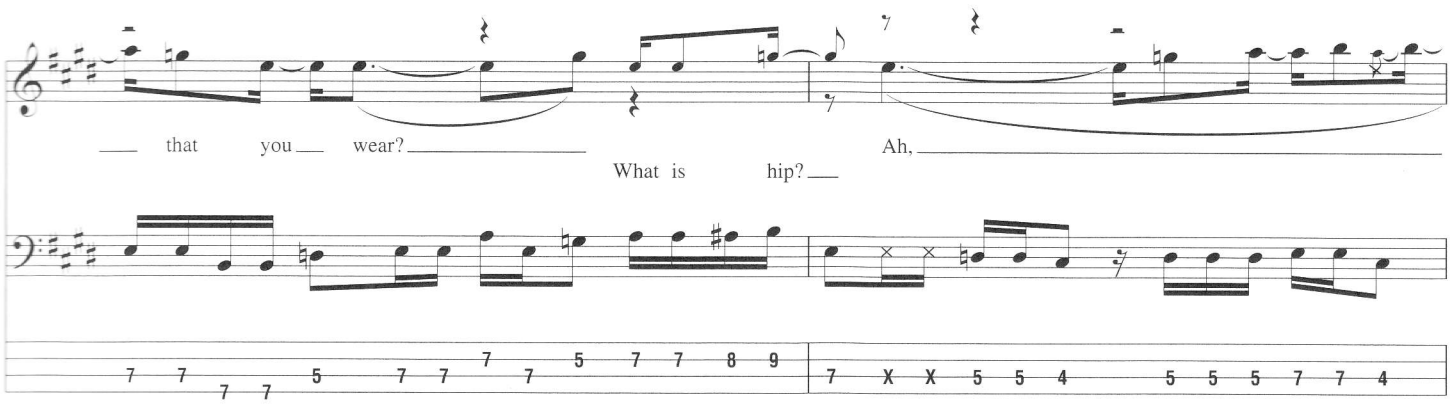
___ you know?_____ What is hip?___ 'Cause if you're real - ly hip,___ the

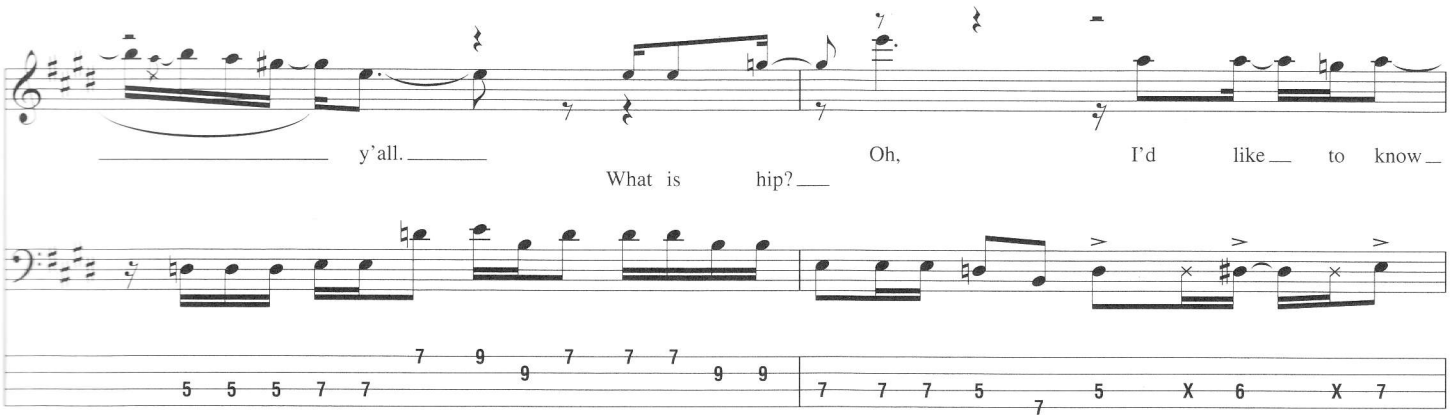

pass - ing years will show, y'all.
What is hip?
Ah,

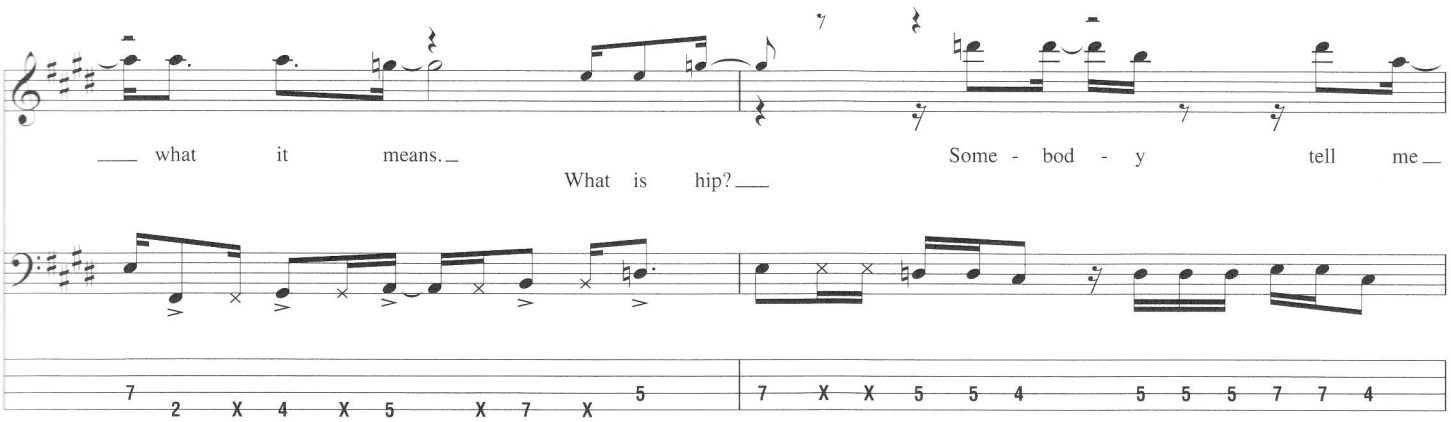

y'all.
What is hip?
I,
I'd like to know.

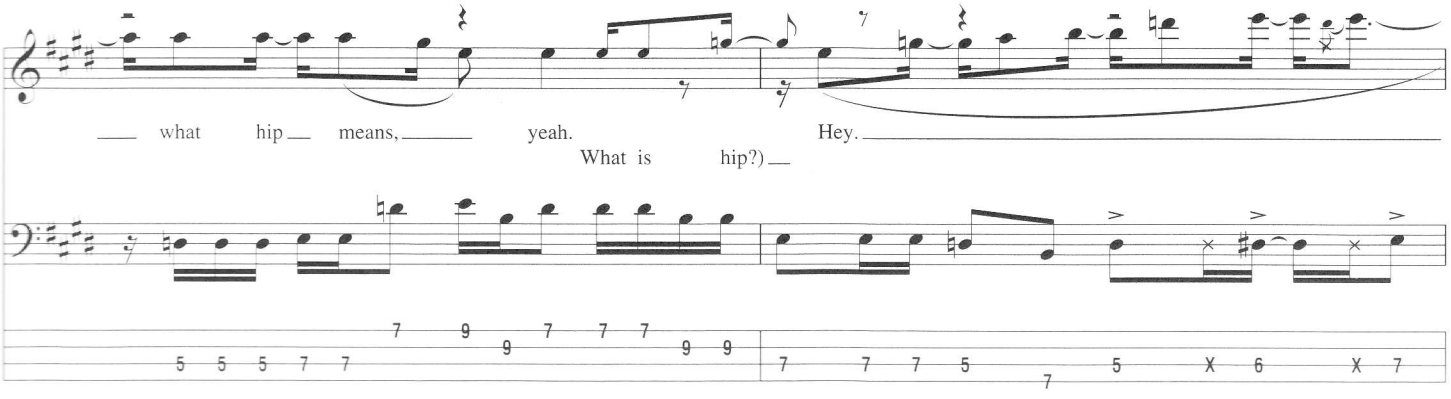

What is hip?
Is it in the style

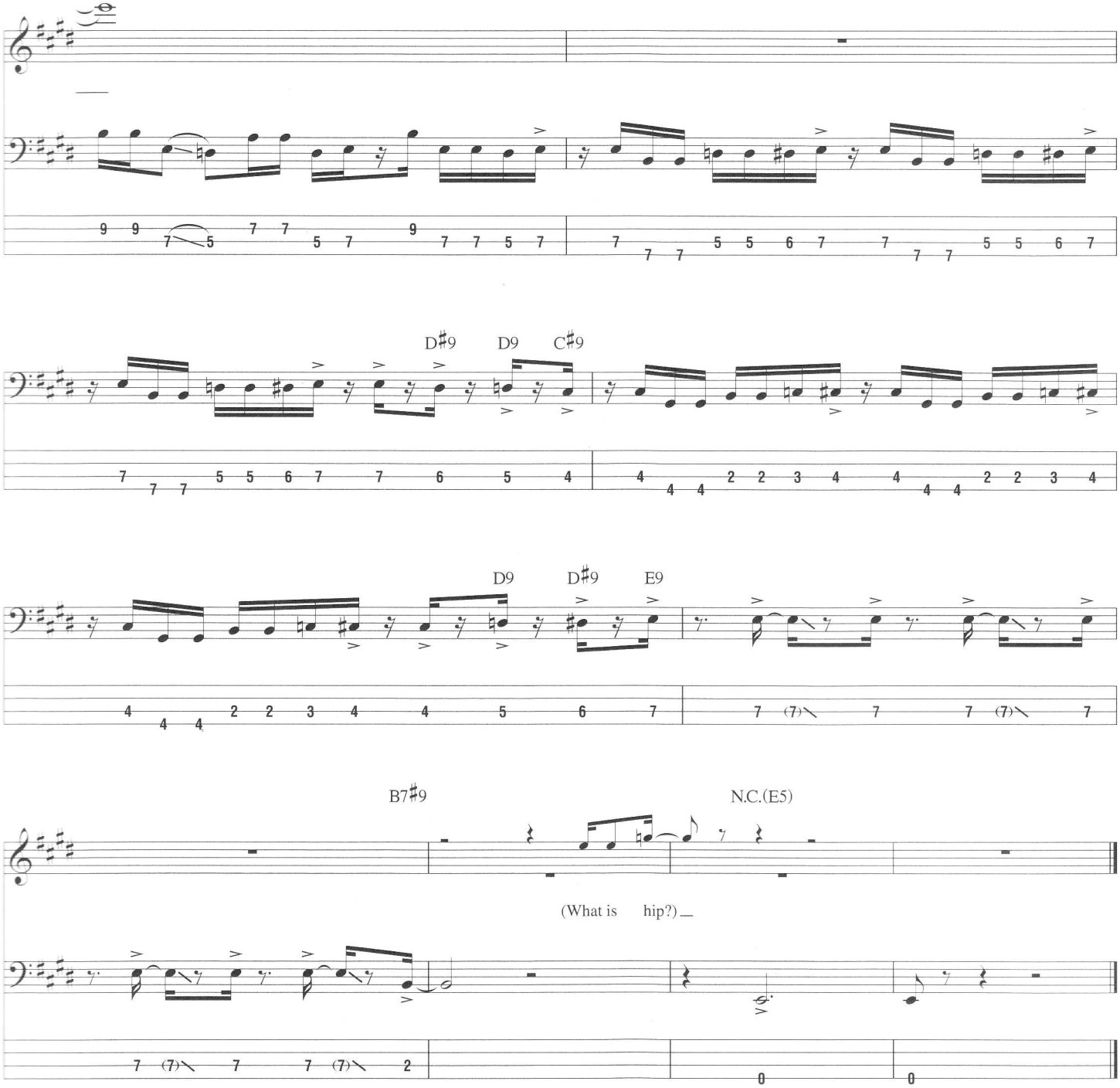

of your hair?
What is hip?
Is it in the clothes


that you wear?
What is hip?
Ah,


y'all.
What is hip?
Oh, I'd like to know


what it means.
What is hip?
Some - bod - y tell me


what hip means,
What is hip?)
yeah.
Hey.



Additional Lyrics

2. So you became a part of the new breed, smokin' only the best weed,
Hangin' out on the so-called hippest set.
Seen at all the right places, seen with just the right faces.
You should be satisfied but still it ain't quite right. *(To Chorus)*

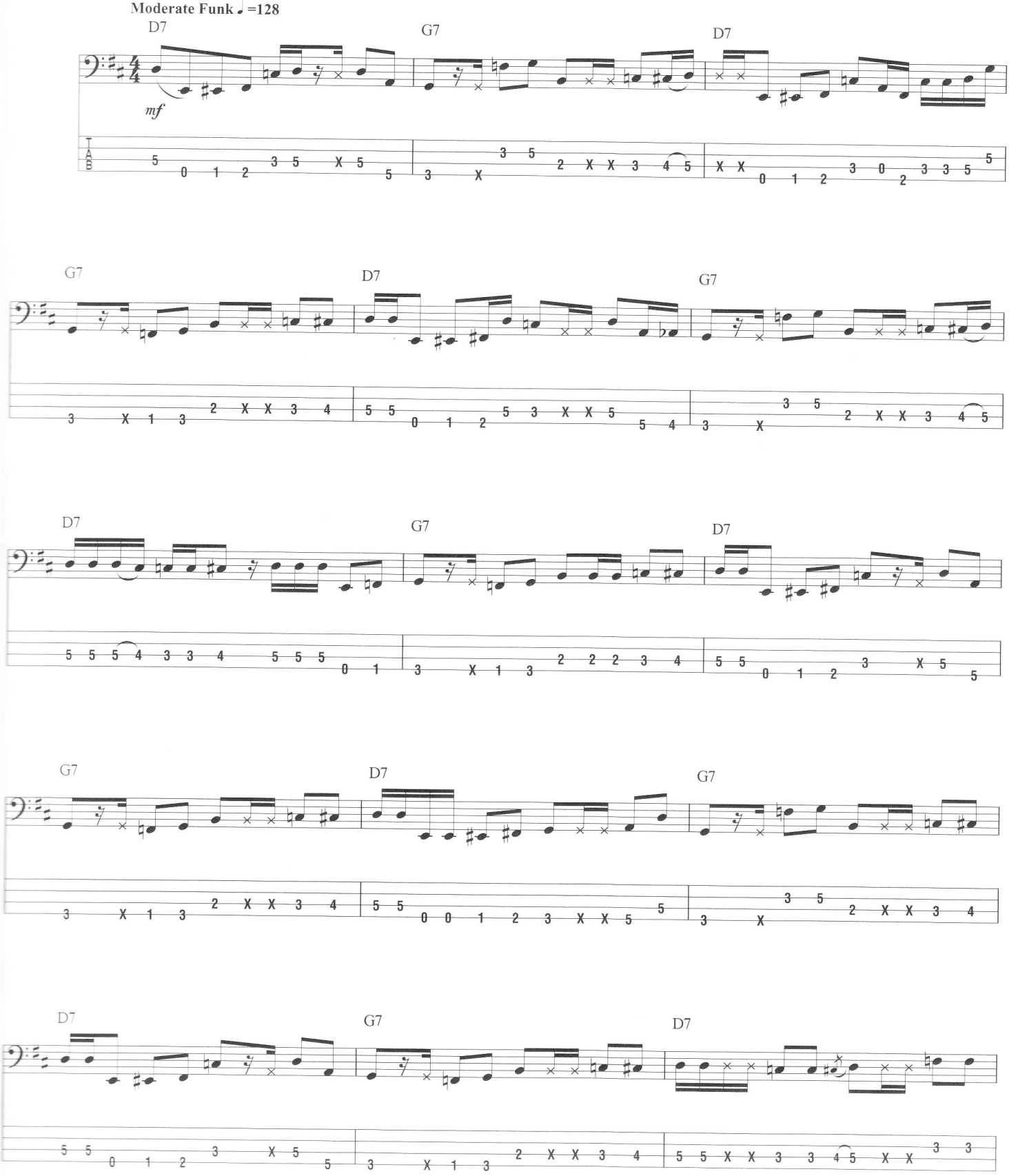
3. So you went and found you a guru in an effort to find you a new you,
And maybe even managed to raise your conscious level.
Now you're starting to find the right road, there's one thing you should know.
What's hip today might become passé. *(To Chorus)*

DON'T KNOCK IT

By Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderate Funk ♩=128



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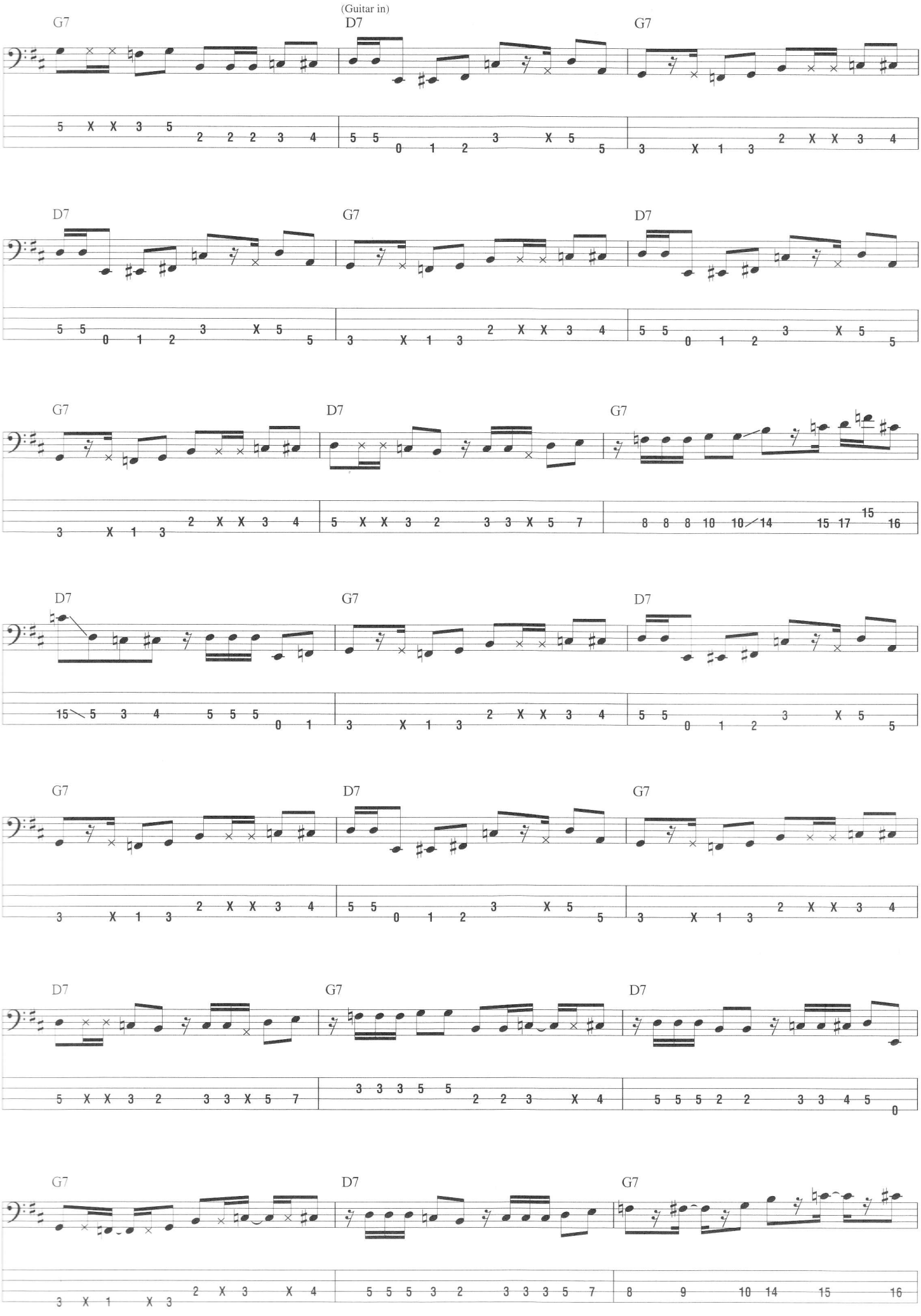
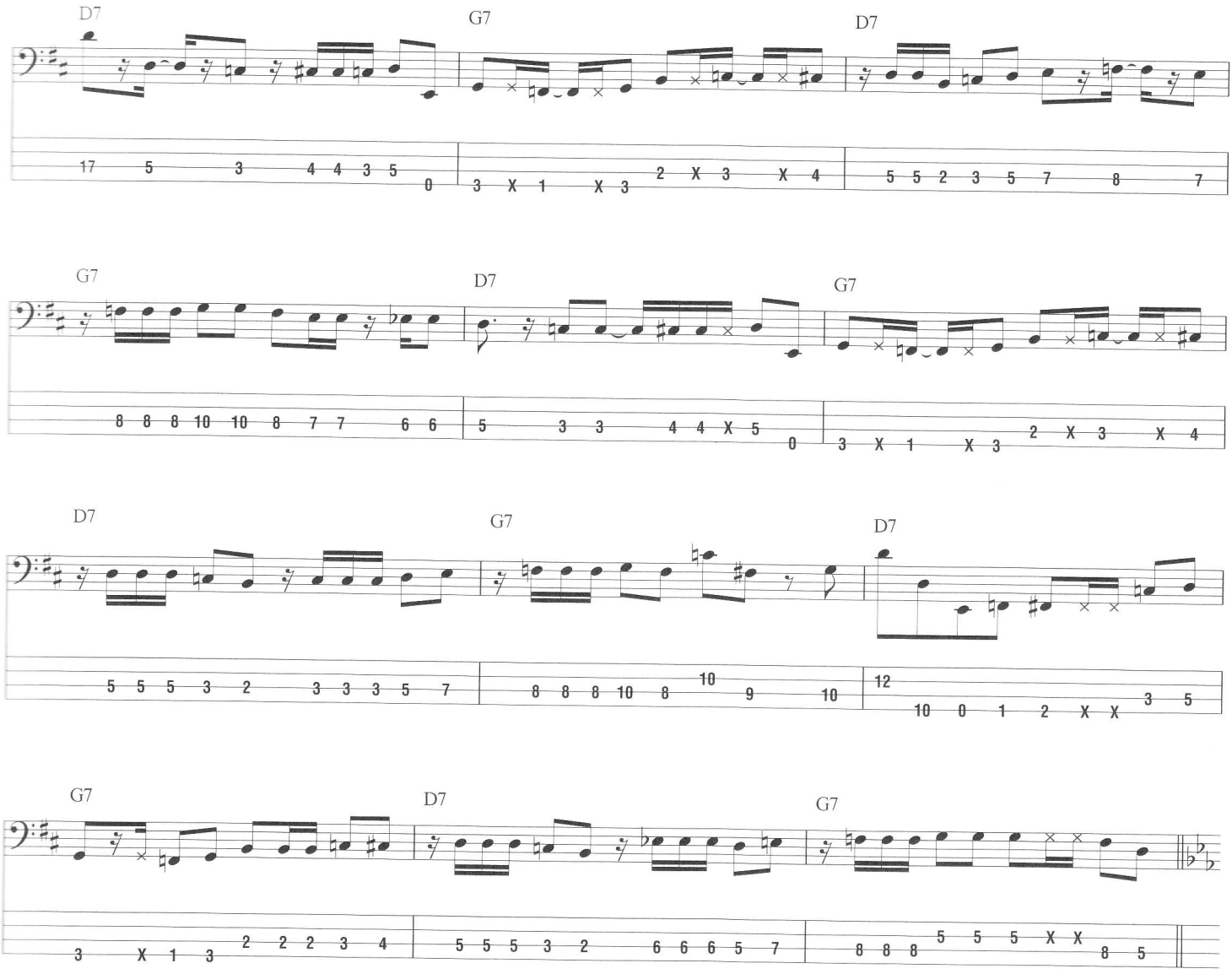
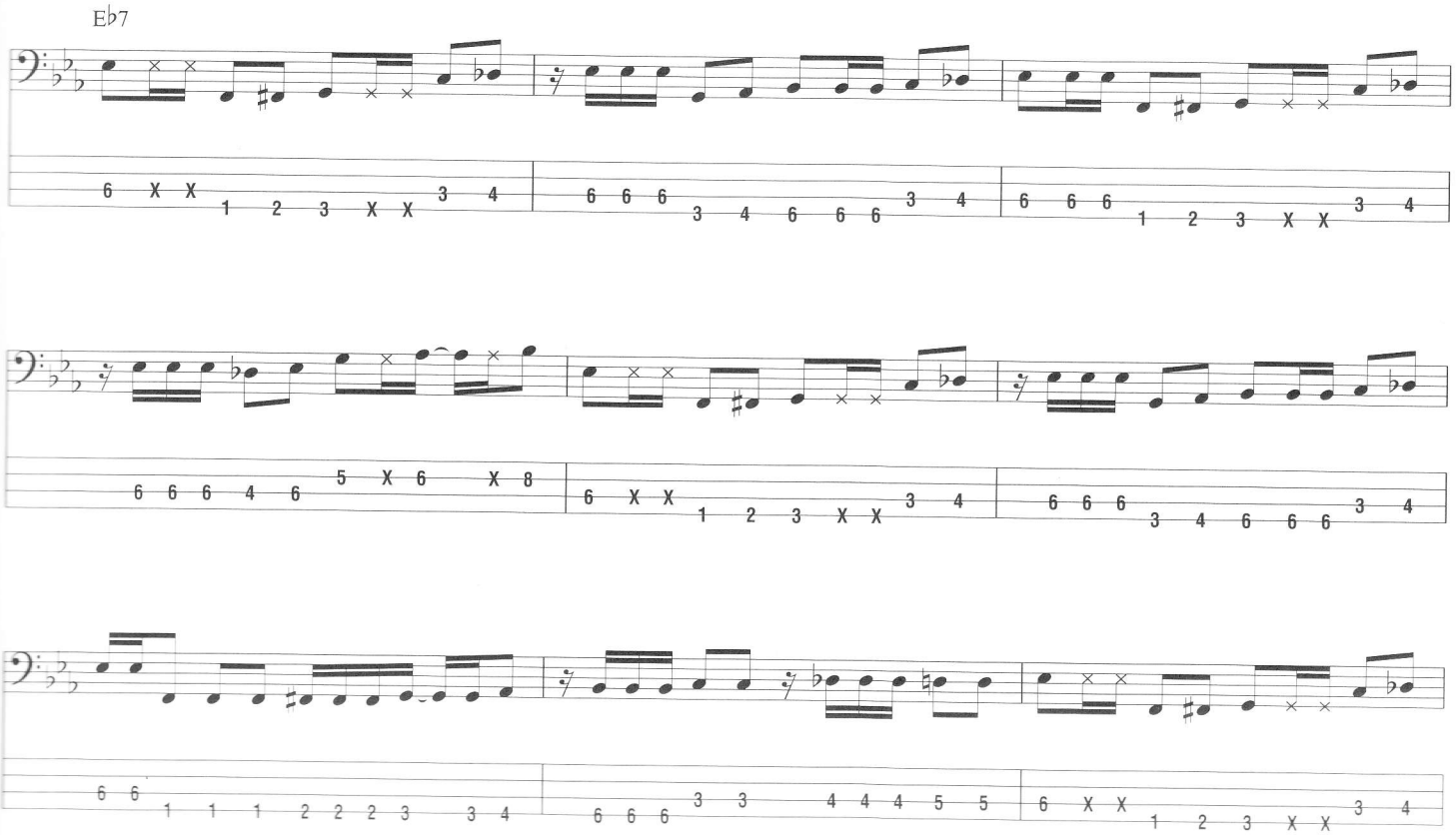
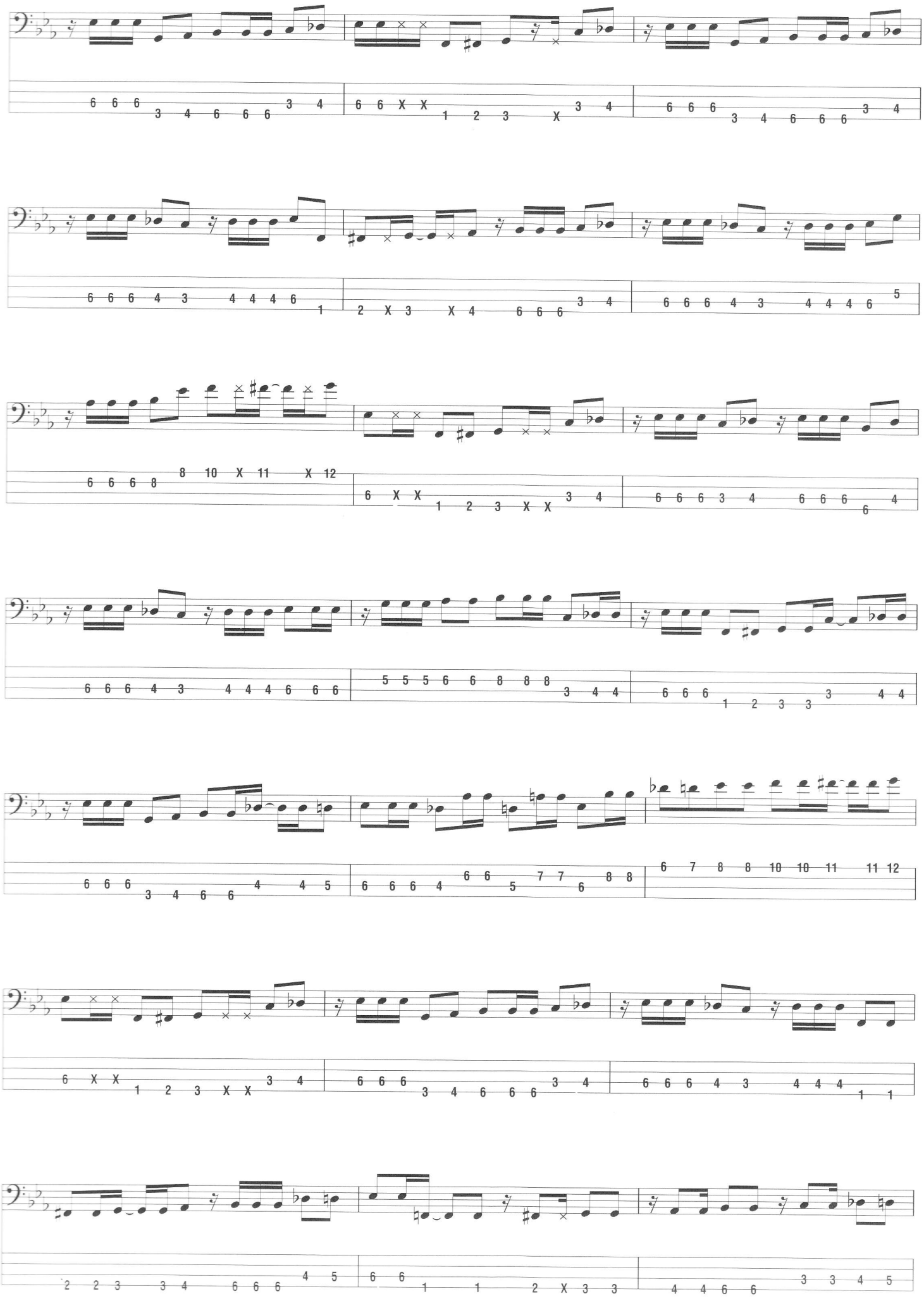
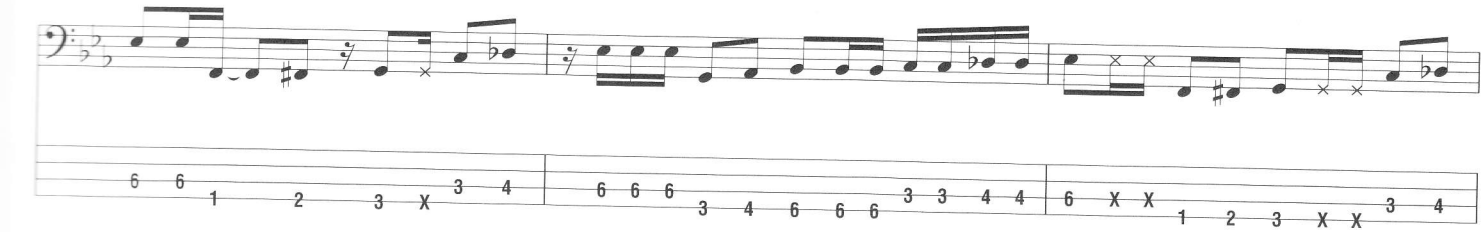

(Guitar in)
G7
D7
G7
D7
G7
D7
G7
D7
G7
D7
G7
D7
G7
D7
G7
D7
G7
D7
G7

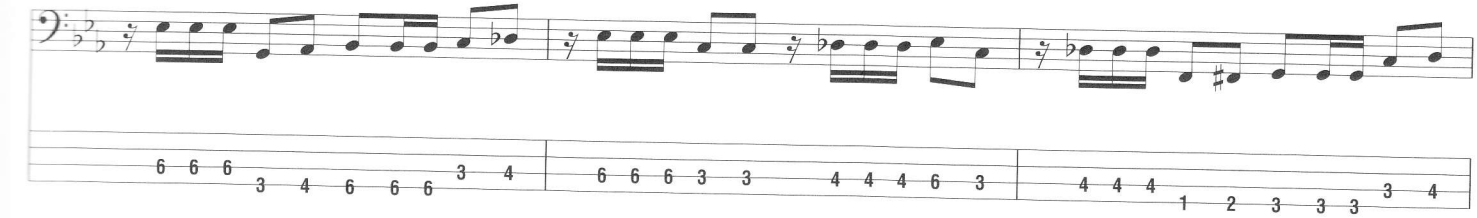


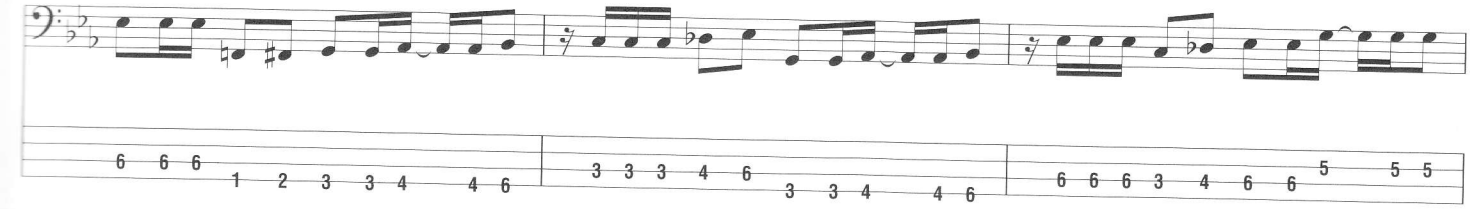
B



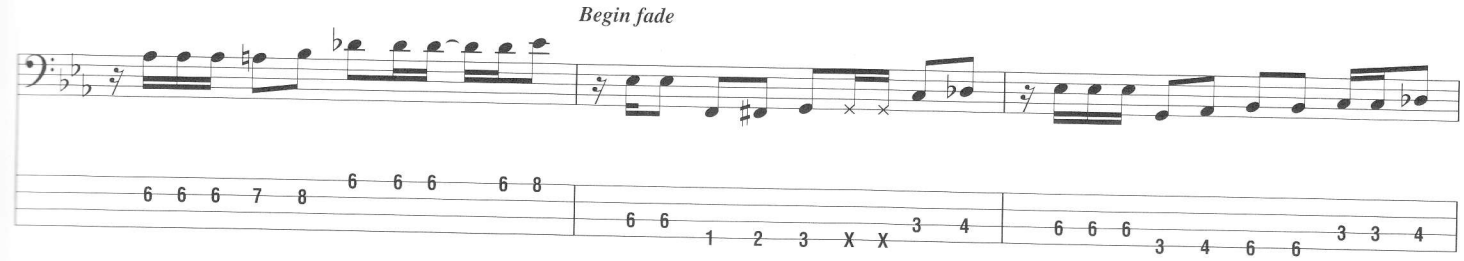


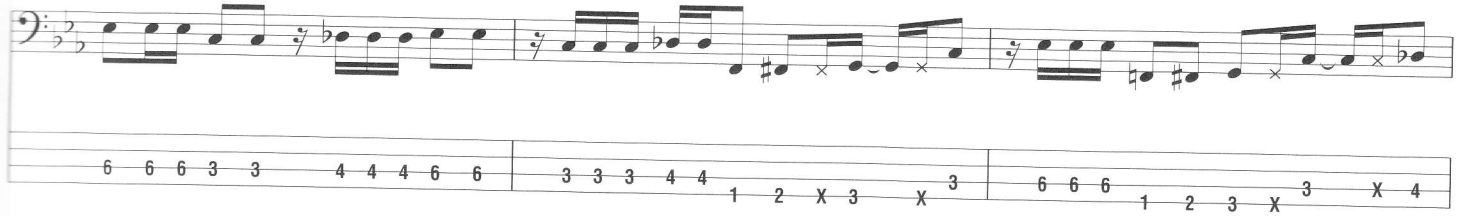




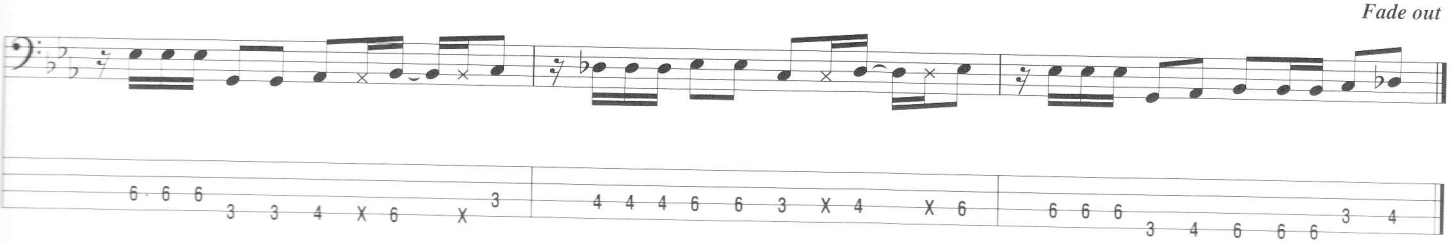


Begin fade



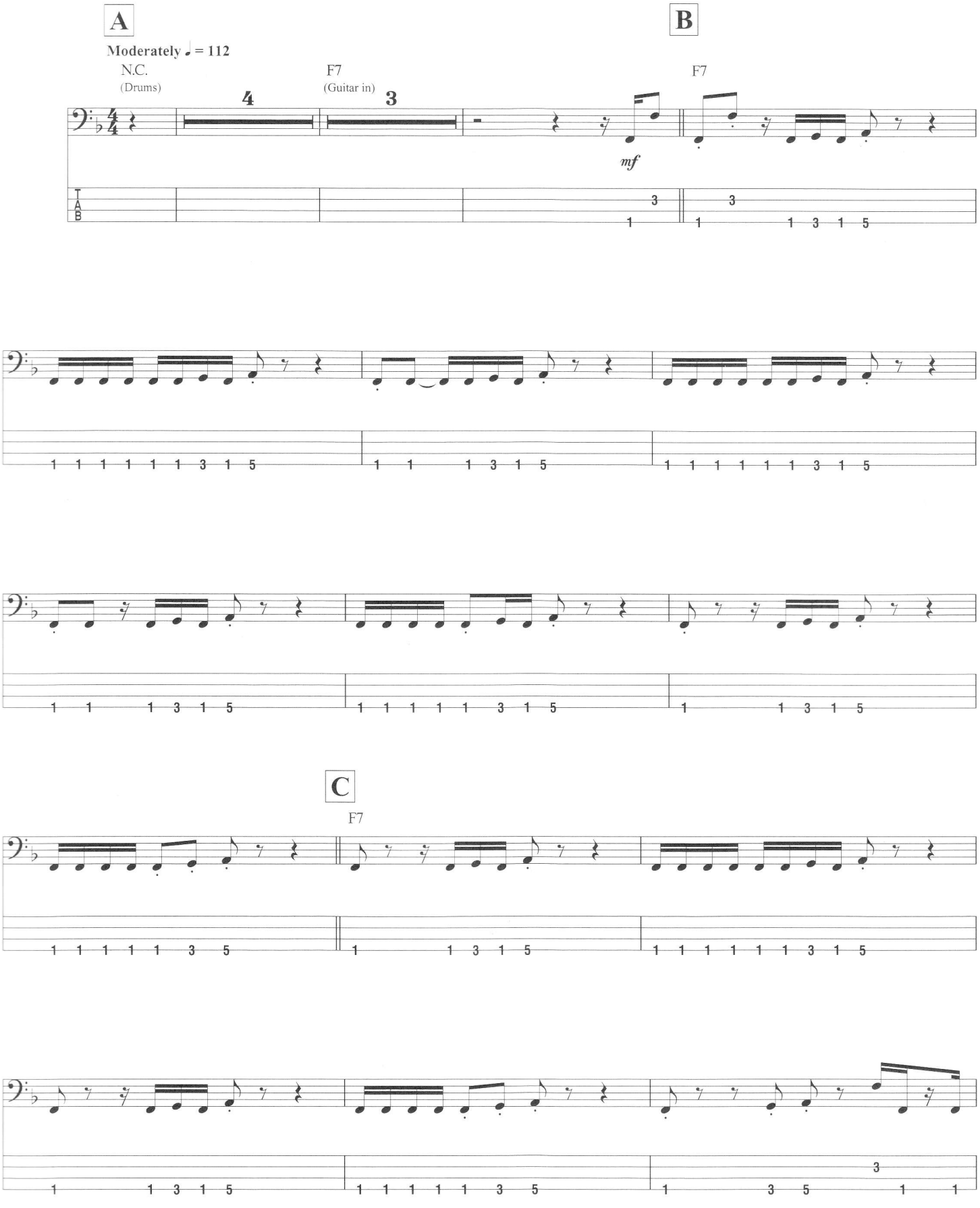


Fade out



F-FUNK

By Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith



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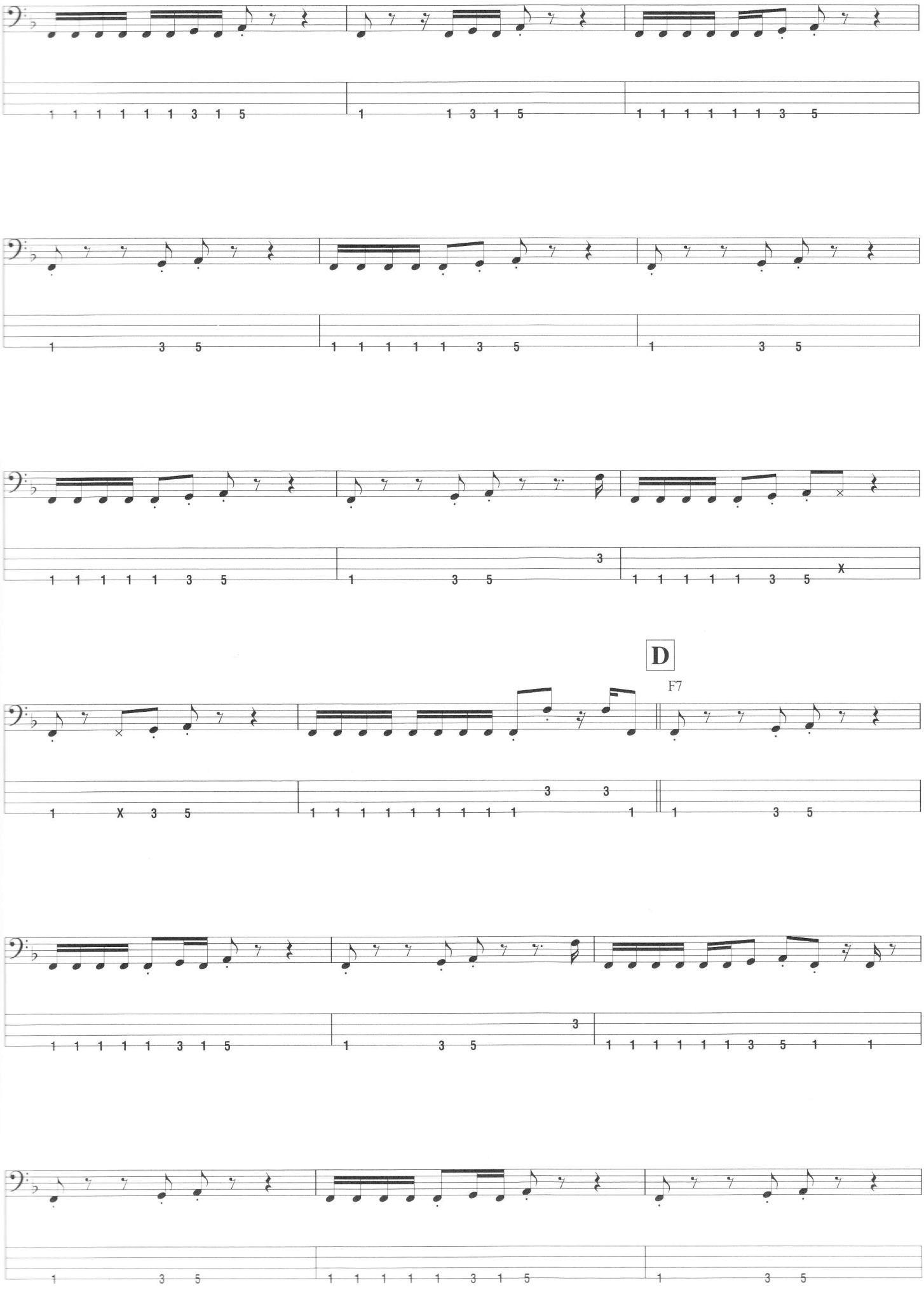
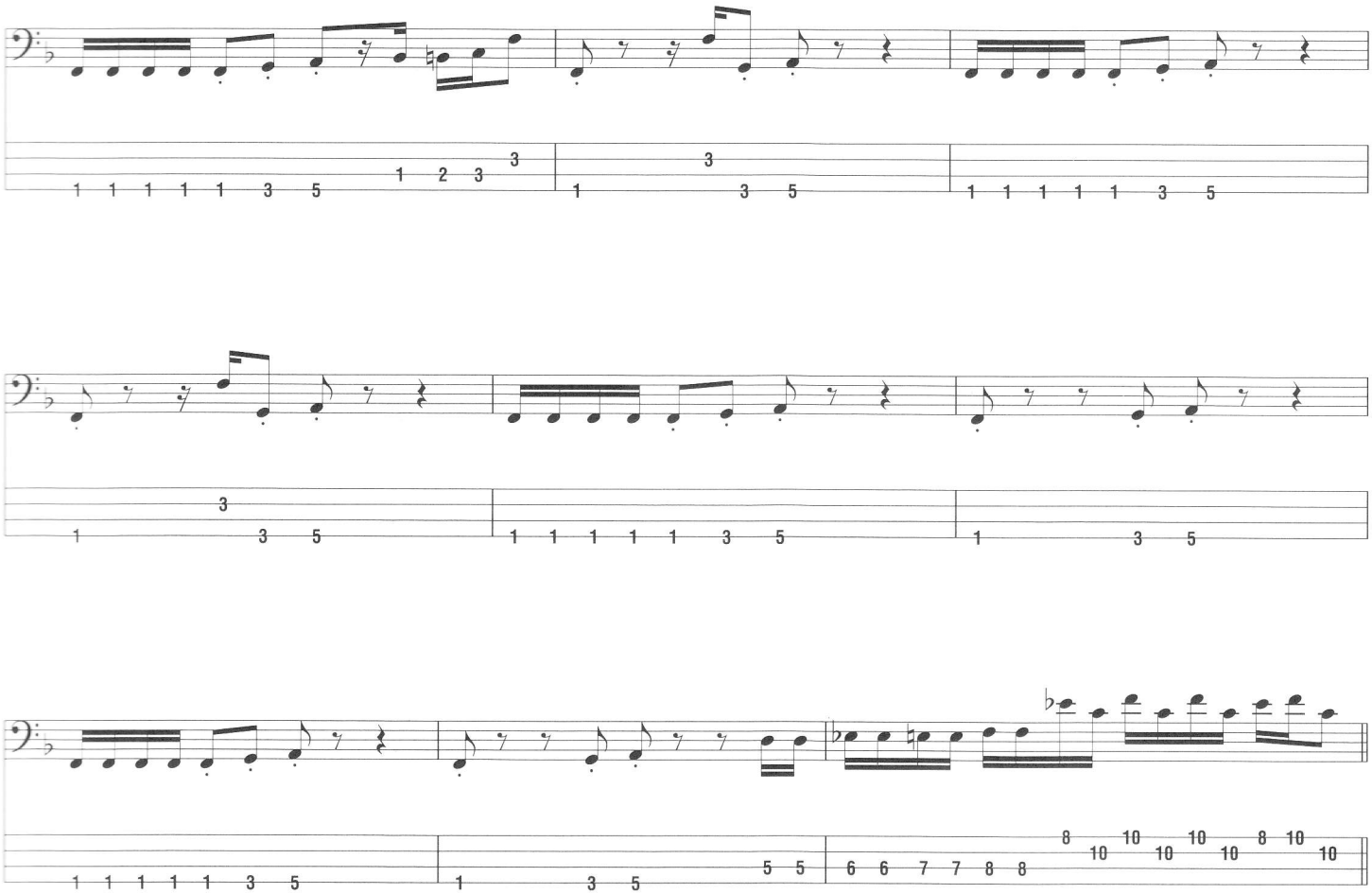
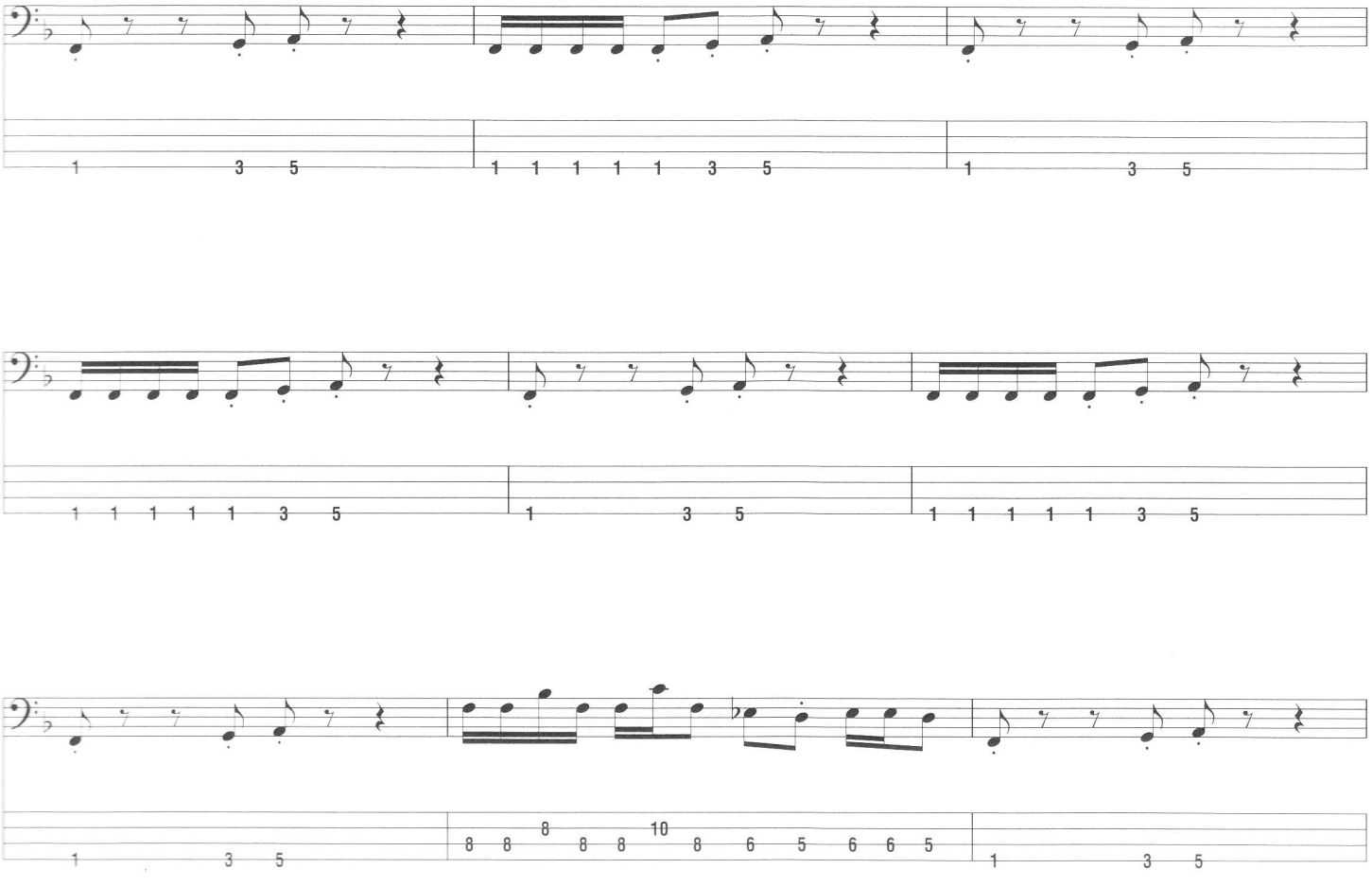
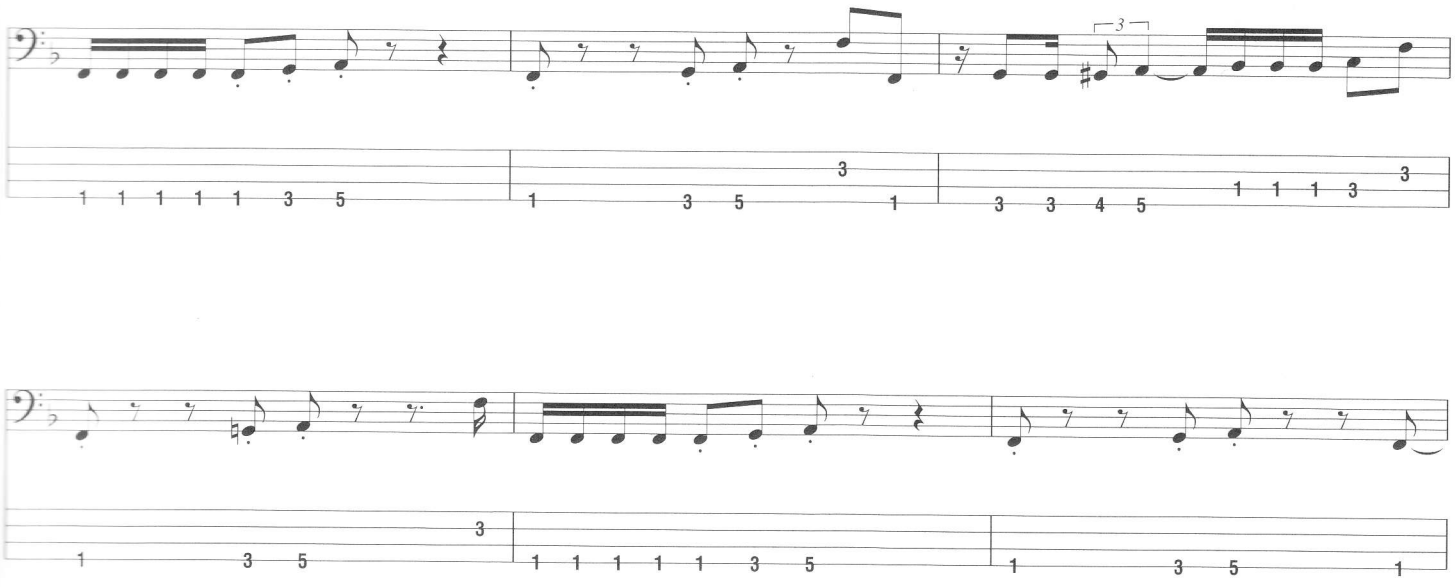

D
F7



E

F7

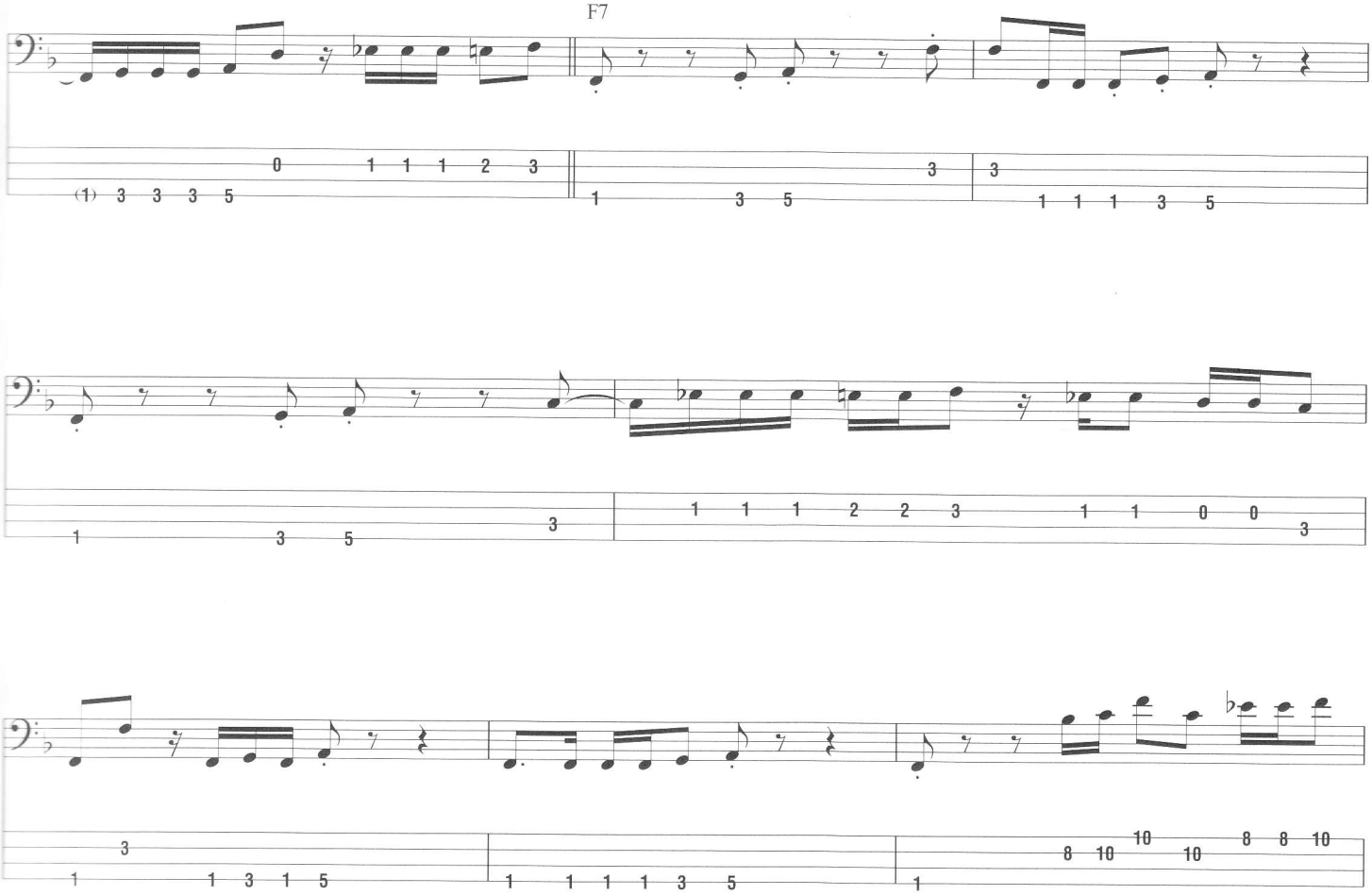




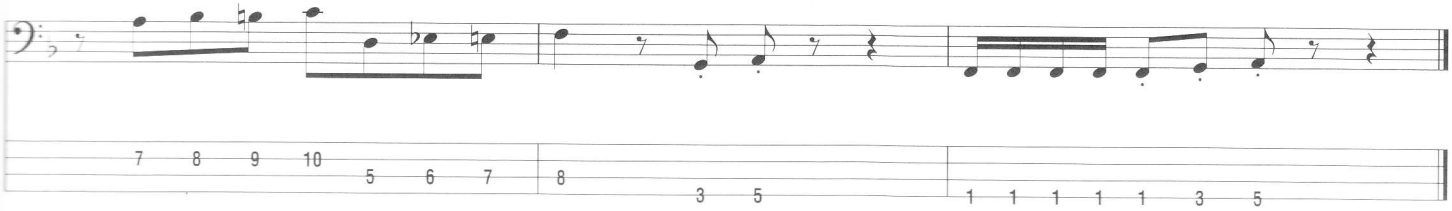
F

Begin fade

F7



Fade out



FREE FALLIN' FUNK

By Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderately ♩ = 92

Dm7

mf

B

Dm7

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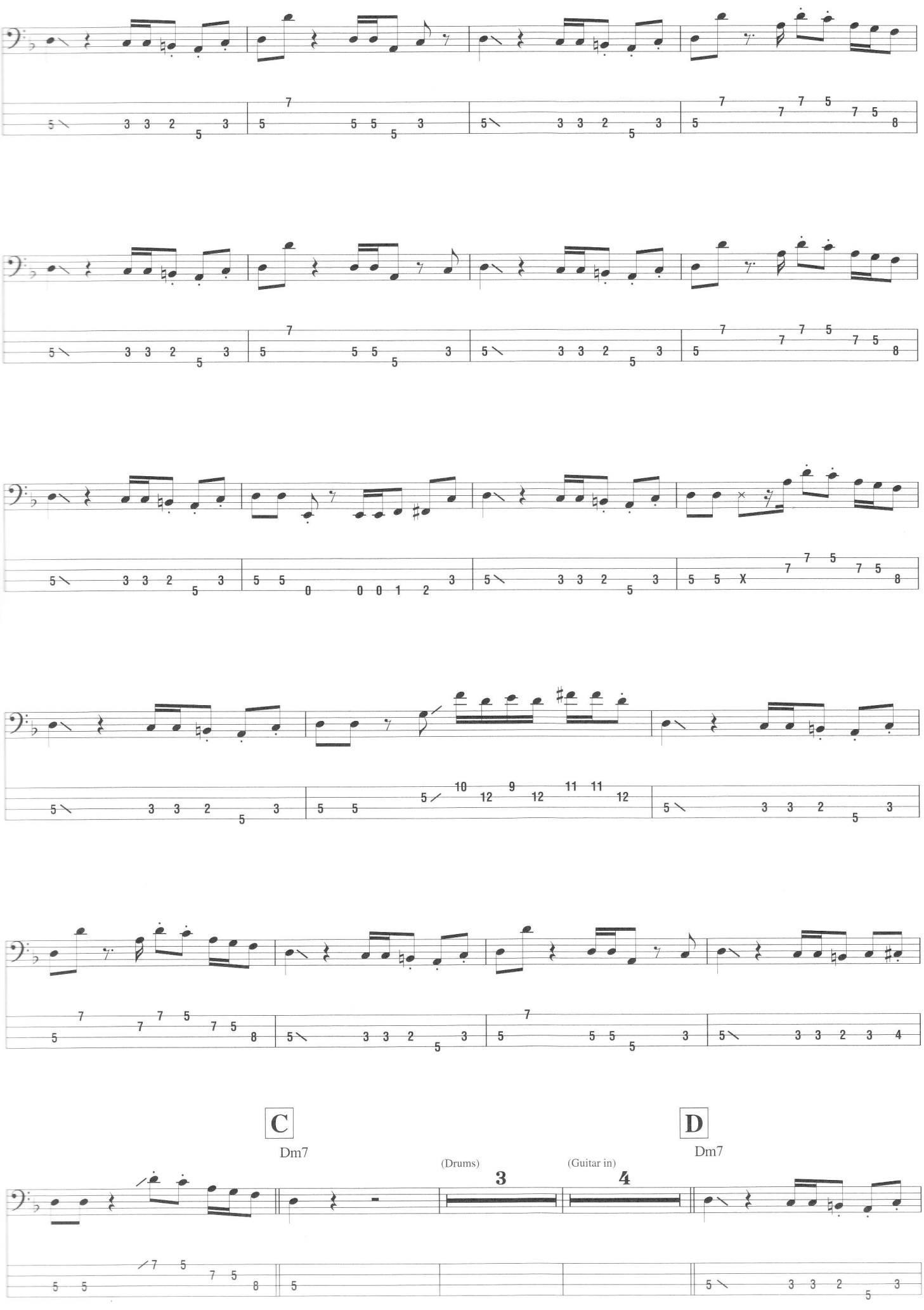
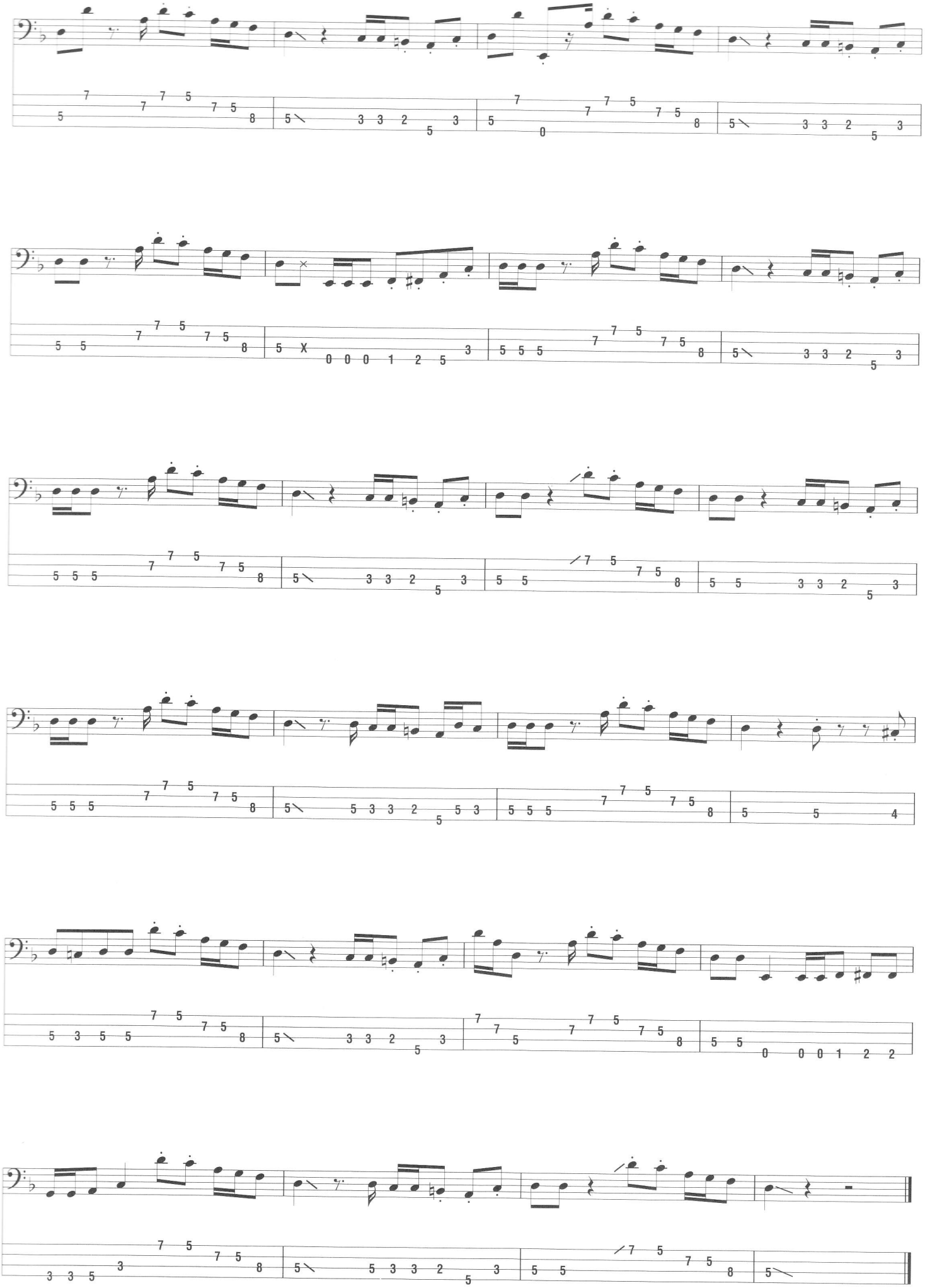

C
Dm7
(Drums)
3
(Guitar in)
4
D
Dm7



HIP-E-JAM

By Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderately ♩ = 116

E7

mf

1.- 6.

7.

B

E7

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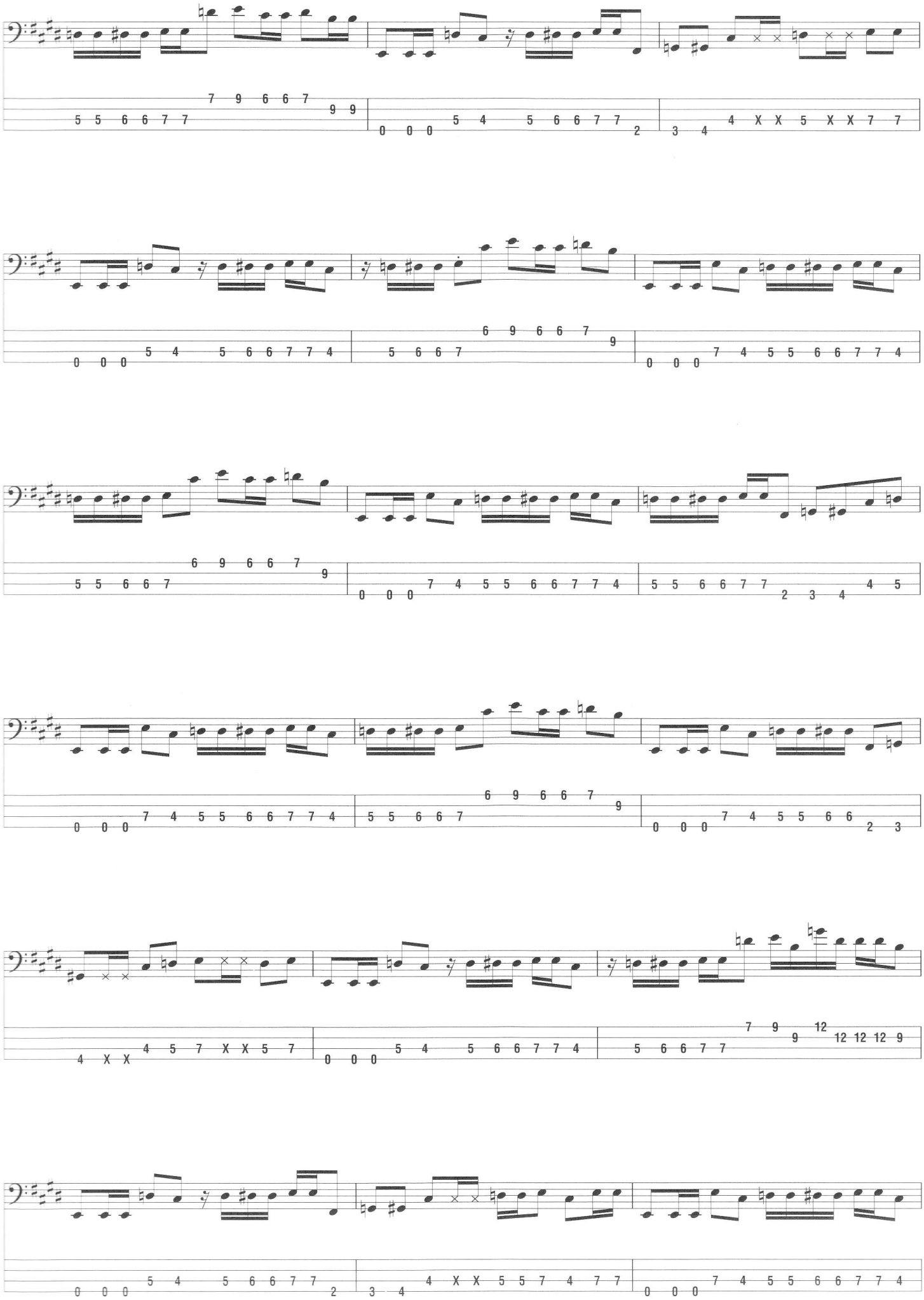
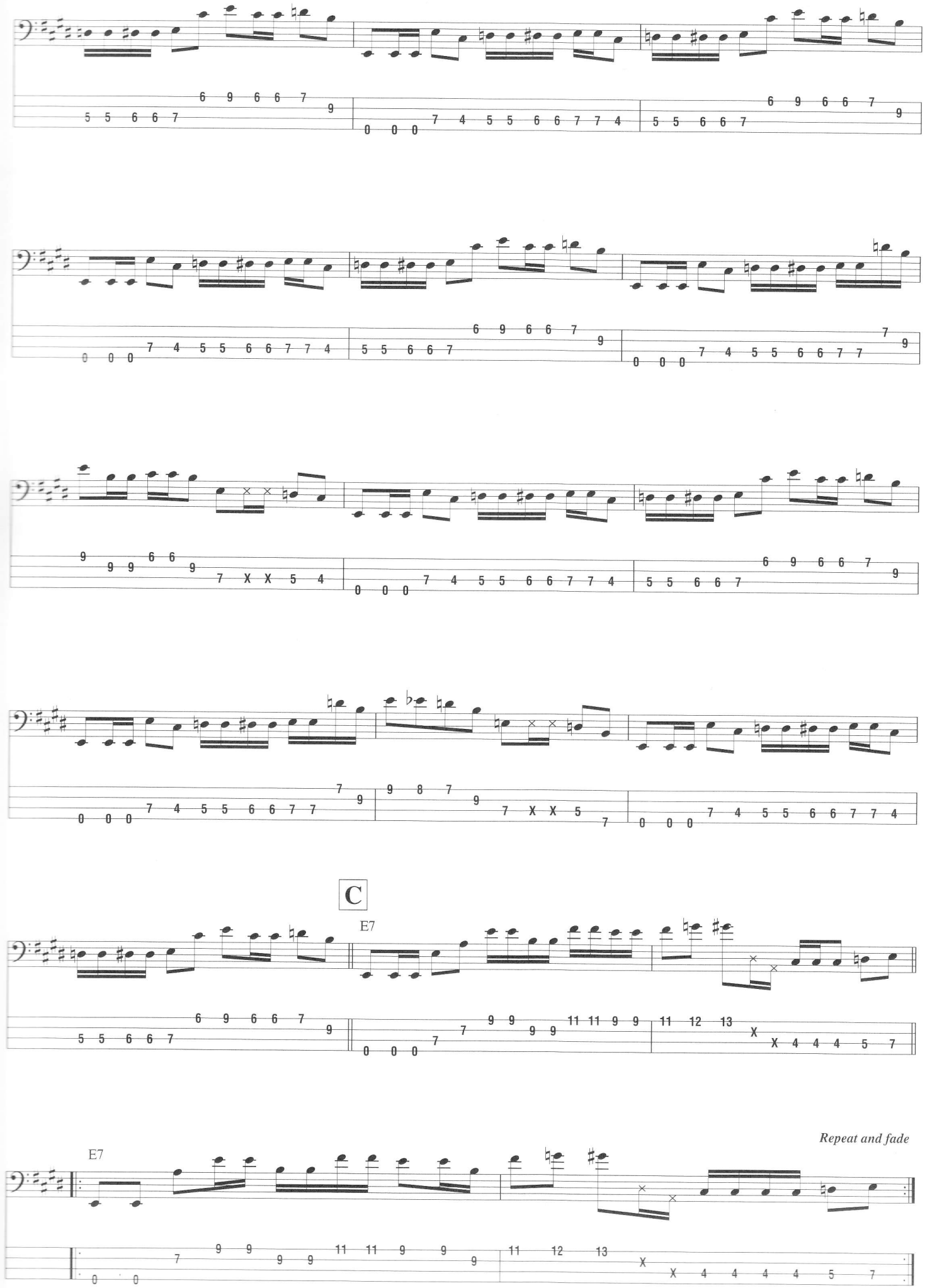


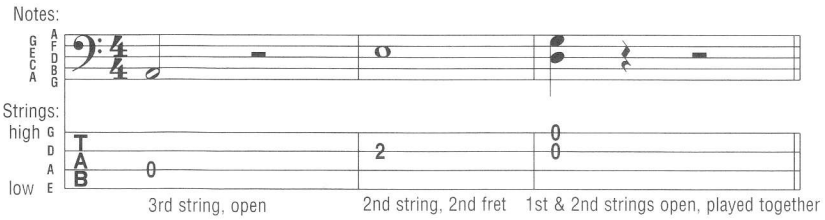

C
E7
E7
Repeat and fade

Bass Notation Legend

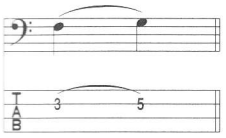
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

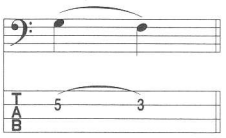
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



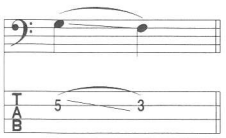
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



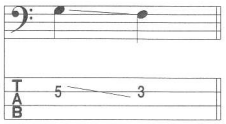
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



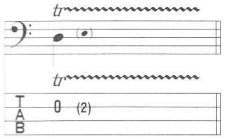
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



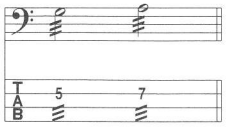
SHIFT SLIDE: Same as legato slide, except the second note is struck.



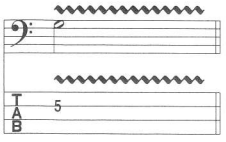
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



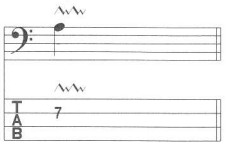
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



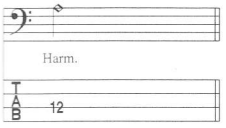
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



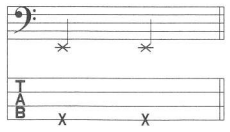
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



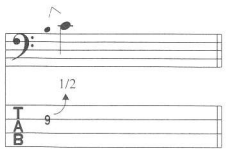
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



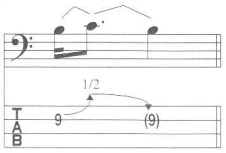
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



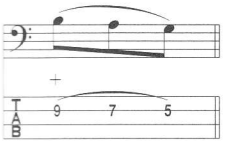
BEND: Strike the note and bend up the interval shown.



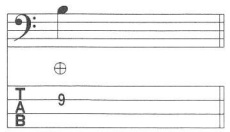
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



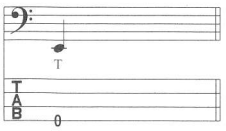
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



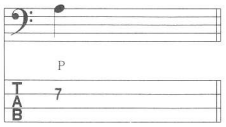
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

– • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

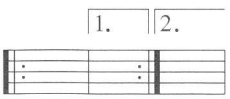
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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